DOCUMENT RESUME

ED 224 018 CS 207 249

AUTHOR Danky, James P., Ed.; And Others
TITLE Periodical Publishing in Wisconsin. Proceedings of the Conference on Periodical Publishing in Wisconsin (Madison, WI, May 11-12, 1978).
INSTITUTION Wisconsin Univ., Madison. Library School.
REPORT NO ISBN-0-936442-08-5
PUB DATE 80
NOTE 200p.
AVAILABLE FROM Publications Committee, Library School of the University of Wisconsin, 600 North Park St., Madison, WI 53706 ($6.50).
PUB TYPE Collected Works - Conference Proceedings (021) -- Information Analyses (070) -- Historical Materials (060)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Agriculture; Athletics; Hobbies; *Journalism; *Layout (Publications); Life Style; Outdoor Activities; *Periodicals; Politics; *Printing; *Publishing Industry; Recreational Activities; Sciences
IDENTIFIERS *Wisconsin

ABSTRACT

The papers contained in this compilation were drawn from the proceedings of a 1978 conference on periodical publishing in Wisconsin. Papers in the first section of the collection deal with the basics of publishing and cover such topics as selecting articles, starting a new publication, mailing procedures, aesthetics and layout, and printing processes and costs. Papers in the second section deal with 22 individual Wisconsin publications in the areas of lifestyle, science, literature, agriculture, outdoor recreation and sports, politics, and hobbies. Individual publications discussed include (1) "Wisconsin Trails," (2) "Traveler," (3) "Forest Products Journal," (4) "Beloit Poetry Journal," (5) "Wolfsong," (6) "Wisconsin Agriculturist," (7) "Wisconsin Sportsman," (8) "The Progressive," (9) "The Wheeler Report," (10) "Urbanism Past and Present," (11) "Old Cars," (12) "Comic Reader," (13) "Model Railroader," and (14) "New German Critique." (FL)

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PERIODICAL PUBLISHING IN WISCONSIN

Proceedings of the Conference on Periodical Publishing in Wisconsin, May 11-12, 1978

Sponsored by
University of Wisconsin-Madison Library School
Alumni Association of the University of Wisconsin-Madison Library School
State Historical Society of Wisconsin
Wisconsin Academy of Sciences, Arts, and Letters

Edited by

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University of Wisconsin Library School
Madison, Wisconsin
Spring, 1980

CS207249

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Library of Congress Cataloging in Publication Data

Conference on Periodical Publishing in Wisconsin, Madison, Wis., 1978.
Periodical publishing in Wisconsin.

Includes index.
1. Periodicals, Publishing of--Wisconsin--Congresses. 2. American periodicals--Wisconsin--Congresses. I. Danky, James Philip, 1947- II. Wisconsin. University--Madison. Library School. III. Title.
Z479.C67 1978 070.5'72'09775 80-428

ISBN: 0-936442-08-5

Alternative Cataloging in Publication Data

Periodical publishing in Wisconsin; proceedings of the Conference on Periodical Publishing in Wisconsin, May 11-12, 1978. Edited by James P. Danky and others. Madison, University of Wisconsin Library School, 1980.

Conference "sponsored by University of Wisconsin-Madison Library School, Alumni Association of the University of Wisconsin-Madison Library School, State Historical Society of Wisconsin, Wisconsin Academy of Sciences, Arts, and Letters."
Includes papers and discussions on the "basics of periodical publishing," as well as specific regional, science, literary, agriculture, recreational, political, academic, and hobby magazines.

1. Periodical publishing. 2. Periodicals--Wisconsin--History and criticism. I. Danky, James P., 1947- editor. II. University of Wisconsin-Madison. Library School. III. Conference on Periodical Publishing in Wisconsin, Madison, May 11-12, 1978. IV. Wisconsin. State Historical Society. V. Wisconsin Academy of Sciences, Arts, and Letters.

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PREFACE

Charles A. Bunge

Good morning! I'm Charles Bunge, Director of the University of Wisconsin - Madison Library School, and it's my pleasure to welcome you to this Conference on Periodical Publishing in Wisconsin. This Conference is sponsored by the Library School and the State Historical Society, the Alumni Association of the Library School and the Wisconsin Academy of Science, Arts and Letters.

This is the second Conference of this type and there is a thread or theme between them. Last year some of you attended the Conference on Book Publishing in Wisconsin, so this is sort of a follow-up, looking now at Periodical Publishing in Wisconsin. The second conference has the same sponsorship as we had last year.

I want just quickly to recognize people who are in the audience connected with the other sponsoring institutions or groups: the Library School's Alumni Association has as its president Barbara Arnold, and the executive director of the Wisconsin Academy of Science, Arts and Letters is Jim Batt. The person who is representing the Library School on the planning of the program is the person that we appoint each year as liaison between the Library School's faculty and the Alumni Association, and that's Jack Clarke.

The Historical Society has been represented in the planning and will be represented in the execution of the Conference by Jim Danky, and Jim really will be on just a little bit later, so he'll get I'm sure, due recognition all the way through the Conference. The one thing that I want to do before I turn the mike over to Jim is to invite you, if you wish, to come over and see the quarters of the Library School. I say that especially to the alumni of the Library School, but by no means exclusive to the alumni of the Library School. But we have been in our quarters now for just a little over five years, and yet there are a number of people who are alumni of the Library School who haven't been to Madison, or if they've been to Madison have been too busy to come and see our nice new quarters and compare them with nostalgia to the quarters that they had when they were in Library School. But they are on the fourth floor of Helen White Hall, which is just across the way, and this afternoon there's a slot in the program late in the afternoon for you to come and we'll hope that some of the faculty and staff of the Library School will be there. I know that some of the staff will be there to unlock doors and let you see things that have particularly good views of the lake and that kind of thing. Unfortunately, I think I'm not going to be able to be there. At just about the time I was saying to the Committee for planning the program that it would be a good idea to have a time when people could come over and tour the Library School, my wife was making a doctor's appointment. And I tell you, once you get a doctor's appointment, you don't mess around with it.

And so she said if I didn't show up at the doctor's appointment, I'd be in worse trouble with her and the doctor than I'd be with the Alumni Association. And I'd better be there. There are so many times when I tell her that the Library School has prior call, I thought this time I would honor that request, which was really not in the nature of a request.

But in any case, I do urge you to come over. The quarters are very nice. There are two things I think that are noted in the program of relevance to the conference there. There's an exhibit or something in the Cooperative Children's Book Center relating to the history of children's periodicals, and then an attractive exhibit right outside the Library School Library doors on the history of children's periodicals.

To get to the Library School quarters, you go across the sort-of front plaza to Helen White and you'll see a large set of doors leading into the College Library. Don't go in there, because the College Library has no fourth floor, and there's no way to get to the fourth floor from the College Library. There's a much less imposing door to the far left that will get you into an elevator lobby, and then those elevators will get you to the fourth floor and you'll be in the Library School quarters.

So, as I say, come if you'd like. Again, it's my pleasure to welcome you to the Conference. I hope you enjoy it. It looks like a good one. And now Jim Danky will really get the Conference started.

INTRODUCTION: May 11, 1978

James P. Danky

Thank you, Dr. Bunge. I'm certainly glad that we were able to recognize our sponsors and I'm also particularly glad that Barbara and Jack had a chance to stand up. If you have questions in the course of the next two days, please feel free to ask any of us where something is or anything you think we can help you with.

I'd also like to thank Dick Erney and Peter Draz, the Director and Head Librarian of the State Historical Society, for helping to make this conference possible.

As Dr. Bunge said, both Jack and Barbara are here in two capacities, also as organizers and not only as representatives of their organizations, but organizers of the Conference. I'd also like to thank Sarah Aslakson who couldn't be here today, who also helped plan this Conference in addition to last year's Conference on Book Publishing in Wisconsin.

Lastly, my last thank you for the moment, I'd like to thank the members of the Project History staff, particularly Janna Luebke, Gloria Evenson, Darrell Rogers, Kathy Geckler, Barbara Crawford and Neil Strache who helped prepare the packets and other various duties that helped get the show on the road.

Today's Conference on Periodical Publishing in Wisconsin is a direct outgrowth of last year's Conference on Book Publishing in Wisconsin. As you may have noticed we have no shame and we have the proceedings of last year's Conference available for perusal or purchase in the lobby at $4.00.

In planning this year's Conference on periodicals, the organizers had to make some very hard choices from amongst the 6,000 to 8,000 various periodicals published in the state. The vast numbers of journals, quarterlies, newsletters, and so on, make it impossible for all the subjects to be covered in our thematic sessions on Friday. The things we haven't covered are almost endless, but topics like business, religious periodicals, alternative periodicals, music periodicals form a very large list. But I wanted to say at the beginning what the Conference is and what it is not, and it's not meant to be an encyclopedic coverage of every periodical published in the state. That's beyond the scope of this Conference. In addition there were several other areas relating to periodical publishing that would have been valuable to cover today, such as the impact of the new copyright law, or small business procedures for periodical publishers, but again, we do have limited time.

A word on the voluminous packets that we gave you when you registered. The packets contain a great variety of material, samples of periodicals to be discussed tomorrow, postal information pamphlets, membership information on the Wisconsin Academy and the Society. We have also provided you with a summary agenda sheet detailing the events of both days, a sheet detailing the location and description of the three

exhibits. On the second floor of this building in the Library's Reading Room we have one on early Wisconsin periodicals. Dr. Bunge has mentioned the one on history of children's periodicals, and there's one on Wisconsin little magazines on the second floor of the Memorial Library. I urge you to take a few moments during the next few days to visit these exhibits, because they really are most rewarding.

For those of you who are strangers to Madison, we have included a campus map, and you have a copy of Sarah's Campus Restaurant list, no copyright, to aid you in planning your meals. But, in addition, the Sellery Room, where we had coffee and doughnuts this morning, will stay open both days, so if you brought a sack lunch there will be a place there. Although I think it's going to be a really nice day to be outside.

Barbara Osborne, the managing editor of Social Biology and moderator of tomorrow's session on scientific periodicals expressed an interest in meeting other publishers and editors during lunch, and she suggests that those with similar interests meet at the Wisconsin Center over on Langdon Street.

Today's format is fairly straightforward. We are having a series of speakers, and after they give each of their presentations, you are encouraged to ask questions of them. They're here to provide information to you.

Our first speaker this morning is Jerry Apps who will talk about article selection for publication. Mr. Apps has had a varied career and is currently Professor of Continuing Education and Chairman of the Department of Continuing and Vocational Education at the University of Wisconsin - Madison. His experiences in journalism include stints as a journal editor and as a book review editor.

In addition to his duties in Extension, Mr. Apps also teaches creative writing at the Rhinelander School of the Arts in northern Wisconsin and is consulting editor for McGraw-Hill Publishers. Among his eight books are Barns of Wisconsin which won the 1977 Council of Writers Award for the best nonfiction book, and Study Skills for Those Adults Returning to School to be published later this month by McGraw-Hill. Mr. Apps.

ARTICLE SELECTION FOR PUBLICATION

Jerold W. Apps

Thank you very much. It's my pleasure to be here this morning. We have beautiful weather in Madison for a change. Yesterday and today are our Spring. Take advantage of Spring because it doesn't last long in Madison.

The topic that I have this morning is an extremely broad one. I wrestled with it for a long time, trying to think of what value I might be to you in sharing some of my ideas. As I thought about it, I got more and more excited, because this is an exciting time in the publication business, no matter if you're on the publishing end or the writing end. I will try to spend 40 to 45 minutes with a formal presentation, and I would invite your questions at the end. I am sure there will be a variety of topics that I will not have covered that some of you are interested in. I may make some comments that will make some of you angry, and I hope you will stand up and challenge them and raise questions of me.

To me this is, as I mentioned a moment ago, a most exciting time for publications. New ones are springing up all across the country. I was pleasantly surprised to learn that Life magazine is being reborn. A few years ago a number of magazines dropped by the wayside, however, a number of them are now coming back. I also was encouraged to read that television viewing is on the decline, that it seems to have peaked a year or two ago. The television executives are concerned about this apparent trend in television viewing, which, to me, is very encouraging.

I'm also encouraged when I hear that the numbers of books publised and numbers of books read are at all time highs. As I look at the circulations for many periodicals, they tend, many of them, to be at all time highs, too. There has been much shifting in periodical publishing, but for many of them, the circulations are on the increase.

Before I begin my talk I want to emphasize the kind of perspective from which I'm coming. I think it's important because when I listen to a speaker I want to know something about that person's perspective. I can then better know the context for the comments that this person is making. I am both a free lance writer of popular materials and a scholarly writer. By free lance writer, I mean that I write for popular press. By scholarly writer, I imply that I write articles in which I attempt to have published in scholarly journals. I have written a newspaper column for ten years, on outdoor appreciation, which is best classed in the popular category.

From the editorial perspective, because I served two years as editor of a scholarly journal, I believe I have some idea as to what's involved in editing and managing a scholarly publication. When I was editor, I had responsibility for both the business end of that scholarly journal, which is a massive headache, and the editorial end.

As a teacher, I teach creative writing, thus, I have some sense of, and experiences with, the kinds of people who come to creative writing classes. Among the kinds of questions that arise are, where do I publish what it is I have written? and, what's the format for what I'm producing?

I would like to focus on three topics this morning, very simple straightforward topics: what editors should expect from writers, what writers should expect from editors, and also some general tips that I hope would have application to both editors and writers.

To begin with, I would like to spend a moment or two talking about editors; I'm talking about editors of both the popular publications and the scholarly publications, although occasionally there will be some differences, and I'll try to remember to point them out. The first thing that I believe all editors ought to expect of the writer is an awareness of the publication in which they are trying to get their material published. Too often I have encountered writers who have material in search of a publication. Quite often this material really doesn't fit anyplace. The first principle for a writer who is interested in getting published, and not all are interested in getting published, interestingly enough, is that one must first get acquainted with the publication. Today as we look at the publications market, it's easy for us to note that many publications are extremely specific. Coin collectors' magazines, weight watchers' magazines--what have you--a long list of highly specialized publications. The same is true for scholarly journals, which are highly specialized. There are a number of potential contributors to these magazines and journals who aren't aware of that, and have the mistaken notion that all they need to do is constantly send their manuscript around, and someplace or another it's going to find an editor who might find it useful.

A second tip that I would suggest as an expectation of writers, is to be aware of the specific publication guidelines. Almost everyone in publication with whom I am aware of, both scholarly and popular press, have some kind of formal listing of guidelines---some of them are very informal, and some of the larger ones are quite formal listings, such as the length of the article wanted. I'm doing some work right now for the Furrow magazine. That's the John Deere publication, the John Deere Company out of Moline, Illinois; and they state very specifically in their guidelines that they want articles no longer than 800-1,000 words. I'm sure they receive many articles that are 3,000 words in length. The Furrow also has a list of items that they will not publish. A writer needs to be aware of that. For example, and I quote from their guidelines, they do not want personal reminiscences of farming or farm life in the "good old days." There are many of those articles around, in addition to stories describing the use of John Deere equipment---we keep our editorial features noncommercial and our advertising does the selling. Also, they do not want stories that deal with controversial aspects of religion or politics, and they don't want poetry.

How do writers learn, then, about what it is a magazine or journal wants? That's not as difficult as it might sound. One of the easiest methods is to go to your library or go to the supermarket and find a copy of the desired magazine. If it's not there, write directly to the magazine explaining that you are a writer, and ask for a sample copy along with a set of their guidelines for contributors. Many of you, I am sure, are aware of the writers magazines. There are two prominent ones called The Writer and Writer's Digest. In these two publications, both monthly, are lists of so-called markets for writers. These include addresses and some information about what the expectations of these magazines might be.

As for the journals, the best thing to do is to go to a library, like our library here on the Madison campus, which has an excellent collection of journals in most every topic area. Examine the journal you're interested in, get acquainted with it, write to its editor and ask for information. This is homework for the writer, and, unfortunately, too many writers are not doing their homework.

Another "must" for the writer (and most editors expect this of a writer) is to read back issues of the publication to get acquainted with it. Just what do you look for? One of the things I look for, is, the advertising in the magazine, because that tells you a great deal about the kinds of persons for which that particular magazine is slanted. Obviously, you can't do that with most scholarly publications, because they don't have advertising. By looking at advertising, you get some sense as to whether the magazine is slanted toward the upper-class or the middle-class; in other words, whether it is in terms of income levels. You also get some sense of the potential taboos that the magazine will or will not deal with from looking at the advertising. Also, you can get a feel for an obvious aspect that many writers again overlook, and that is, the relationship of illustrative material, particularly photography, to the written word. The popular press today uses a lot of photography; in fact, relating to the Furrow magazine, they will not even look at articles that are not heavily illustrated with color photography. They don't want black and white. Many other magazines are the opposite, they will not accept color.

There are some other particular kinds of taboos that writers need to become aware of as they try to get acquainted with a potential place for publishing their material. For example, if you look particularly at scholarly journals, there are such taboos as not to use contractions, as silly as that sounds. Many of them will not accept first-person writing. It must be in the third-person. On the other hand, many so-called popular magazines will not accept footnotes. These are little things but important in telling an editor that you, as a writer, have done your homework, and you have gotten acquainted with the publication in which you are attempting to publish your material.

Another expectation I believe editors should have of writers is that their article has something to say. What I'm talking about is for both popular and scholarly magazines, about researching your writing.

I'm talking about research defined broadly. I am not talking about necessarily empirical research or experimental research, although that's certainly a part of research. Those of you who are interested in writing for popular magazines, the tendency today, at least with some of the writers with which I've had contact, is to write off the top of your head. For example, a good topic would be some reminiscence of something that happened to you in your childhood. But, without doing research related to that, it comes off as a very superficial kind of writing. There's too much of that around, and editors are very quick to spot that. So whatever kind of writing you're doing, an editor should expect that you have something to say and that you have researched it well, and that you have gone much further than your local library for information. You have gathered some original data and original information for your writing. You have interviewed people, traveled, and, if you're talking about an experience, perhaps you've experienced it yourself. All of the above is, in part, what I mean by the term 'research'. In addition, this research must be accurate and up-to-date. These things are obvious, but they're overlooked. Also, as boring as it is for committed people to check detailed information, particularly detailed statistical information, it is the responsibility of a writer to do so, not an editor. And an editor should expect that when you are submitting a piece for publication, that it be accurate, which is a very boring kind of thing and time consuming. For example, when you're talking about percentages, and they're supposed to add up to 100%, then they had better add up to 100%. I've seen a lot of tables where they don't---from professors.

One of the trends that I see being emphasized more and more in both popular writing and so-called scholarly writing is for the author of that material to spend some time emphasizing the meaning of what is said. In other words, not only are editors expecting material to be factual and well researched, but they're expecting writers to make some sense out of what it is they have done, to spend some time thinking about the meaning of what it is they have researched. I sit on the Social Sciences Divisional Committee for the Madison campus, which decides who gets tenure and who doesn't in the Social Sciences on the Madison campus. One of the things we look at very carefully as we review the writings and scholarship of assistant professors is not only their ability to do research and to gather accurate information about the topic in which they are researching, but we also pay considerable attention to the extent to which the writer has thought about what (s)he has written. An editor should expect not only a factual but also a thoughtful piece of writing. I am disturbed in many ways because I think there are many people who have the potential for being thoughtful, but because of our haste to produce (and we are a society that puts tremendous emphasis on production and quantity of production), we are losing sight of the quality of that production. And the quality of that production in the business of writing is not only accuracy, but also thoughtfulness. And thoughtfulness takes time. It means sitting on the shores of Lake Mendota, walking on Picnic Point, getting away from what it is you have written and thinking about it. And some people apologize for doing that because it doesn't look like they are producing anything.

There are two dimensions, and I'm very simplistic about this, that an editor ought to expect from a writer. An editor expects that a writer has something to say and that the writer knows how to say it. To me, that's what excellence in writing is all about. Interestingly enough, those two qualities are too often not merged. Many people have a lot to say but can't express it; on the other hand, there are those who can verbalize well, but they don't have anything to say. Most free-lance writers, those who are contributing to the popular press, are quite aware of what it means to have a piece well-written.

Moreover, many scholarly writers not only do not know what it means to have a piece well written, but they ignore it when someone even suggests that a piece ought to be well written. There are some scholarly writers who, in my opinion, have the mistaken notion that unless something is almost impossible to understand, it isn't scholarly. This isn't true. I went round and round for two years with 10 or 15% of the professors who were contributing to the journal that I edited, on that very issue; and they pointed out to me very carefully, and often in five and six-page letters (that were in the same mode of the articles that they submitted), why I was not being scholarly by suggesting that I should be able to understand what it was they had written. I'm troubled by that. And I don't know what we can do about that except to keep working at it. Also, some of the so-called scholarly writers had the mistaken notion that I, as editor, had the responsibility for making their stuff readable---that that's what an editor's work consisted of. I refused to rewrite anybody's material. I would send it back to them stating that they rewrite it, and then we'd look at it again.

One of the things that I have done with my writing classes in Rhinelander, and one of the things I have developed over the last five or six years, is a check sheet that a writer can use to judge whether or not what it is (s)he has written meets some kind of standard of good writing. As a writer looks at his/her material, and tries to make some sense of it, perhaps forgetting some important area, I've listed in a systematic way, points that an author might consider. One of the things that I emphasize is that every writer should be able to become a critic of his/her own work. That's not impossible to do, particularly if you are not in a rush to get your material off to an editor. All of you who are writers know that when the material comes out of the typewriter, it cannot be improved. It is the very best and no one could possibly ever tamper with it. However, set it aside for a month and then look at it, after several weeks you may become very critical of your work. But at least set it aside for a time.

Also, here are some other kinds of things which will be dealt with very quickly because they are not complicated. Writing is a matter of pulling a number of topics together into one kind of format. First, the idea for the article. Is it focused? Many, many articles I've read are not. Is it new? Is there a new idea here? Is it an old idea with a new twist, or is it a rehash of something I've read 25 times before?

Can I get some sense of why the author is writing it? Is the purpose clear? Are you trying to inform somebody of something? Are you trying to persuade somebody? Are you trying to entertain? Often, your article is some combination of these questions. The title should be accurate, attractive, and concise. Those of you who have written for publications know that editors very often change the titles and because of this, you might wonder why even bother with a title. I still bother because often it is the title that is used in communicating back and forth between an editor and an author. It also tells the editor that this person has some sense of what his/her piece is about---at least enough sense to put a title on it.

The beginning or the lead is a terribly important part of any article. Now again, some scholarly writers would question this. My experience in editing has been that (in editing scholarly material), the lead paragraph is often not at the beginning when I get the piece. It's usually on the second or third page. Often it's at the very end. The author hasn't paid much attention to the lead when I see that happening. The lead captures attention and supplies the central idea, it leads the reader into the piece. I think that should hold and does hold, for both the popular writer and the scholarly writer.

It's surprising how many scholarly writers will write a 15-page manuscript and there will not be one heading on the entire paper. It will just be a series of paragraphs, one after another. It's also surprising the number of people who do not have a sense of the relationship between words to sentences to paragraphs. It also amazes me the number of people who are not concerned about what I call structuring, i.e., the interrelationship of ideas to each other, and the relationship of ideas to the totality of what it is the writer is trying to do. Structuring is important in book writing, but it's equally important in article writing. The sense of what comes first, what comes next, what's the relationship of parts. If one of the ideas you're talking about is extremely important in your article, and you've spent only a couple of paragraphs on it and spent three pages on something that's not as important, then something is out of order. I suggest to people that they list, in topical fashion, as mechanical and boring as that sounds, what the ideas are that you are trying to communicate. By doing that, not only do you have a clue about which ideas you're trying to include, and the import of those ideas, but you also have some sense of what comes first.

The ending for the piece. I've encountered many authors who are quite aware that a particular piece should have (let's say) 3,000 words. When they sense they have written this amount, like you turn off a faucet, they stop. The words quit dribbling out of the typewriter. They plunk down a period, and that's the end. They haven't thought about some kind of summary for what they've written. The kind of summary or ending should vary with the kind of writing that a person does.

Let's go back to a couple more points on what editors expect from writers. Send along a self-addressed, stamped envelope if you want a return. Secondly, be patient. If you send out something, don't expect

a reply in ten days. It sometimes takes that long for your piece to arrive at its destination. Much of my correspondence involves New York City, in which mailing time varies from 3 days to 10 days. If you are submitting material to a scholarly journal, it is important to note that scholarly journals are, by-and-large, edited by part-time people, who are also professors, and the editing responsibility is an extra responsibility that they have. It is not unusual to expect four weeks, six weeks, or even two months, for a reply. And it's important for you as a writer to drop a note to the editor asking how things are going. That's not inappropriate. However, some patience goes a long way.

Moreover, if you're getting criticism, as you should, from an editor, don't let it bother you so much that you become so unhappy with the editor that you don't pay attention to what (s)he is saying to you. Particularly for the scholarly press, most of the material submitted (to scholarly publications) is sent out for review to other professors around the country, and they often have suggestions for improving the piece. The tendency to be angry when your material has been returned is very human. Let that happen. Then, set the piece aside and return to it in a couple of days. More than likely, within a few days you will feel differently. You will accept at least 75% of the suggestions as being very, very useful. Likewise, the same is true in regards to the popular press. When you submit your piece, and you believe you've done the best job that you can do, you ought to also expect that a good editor, who is interested in what you have written, may make some suggestions for improving it. By all means, look at these suggestions very carefully. That doesn't mean you immediately accept every one of them. Occasionally there will be a difference of opinion, and you ought to deal with that difference of opinion.

Another expectation that is included with rewriting is that the editor expects that you, as an author, will be relatively prompt in doing the rewrite. So, when an editor gives you a deadline, it is because (s)he has deadlines and probably is saving a place for your article. In other words, not only take advantage of the suggestions made for rewriting, but also be prompt about it.

Next, what kinds of expectations should writers have of editors? Every writer should expect that an editor has prepared some kind of guide sheet available for contributors, be it for some scholarly journal or for a popular publication. This guide sheet should include such things as a general statement about the publication and its intent, the audience for the magazine, and something about the magazine's characteristics. Also included should be information about the size of the magazine's audience, the editorial requirements, the length of the article, whether photographs are required, and, if so, what sizes, and whether they should be color, black and white, or glossies. The guide sheet should also state whether the magazine accepts 35 mm (which, by the way, most magazines are accepting today). Information concerning payment rates should be in the guide sheet. I think it's an error if an editor says its negotiable. A writer needs to know at least what the range is. There are a fair number of scholarly journals

that ask you to pay in order to be published. In a number of fields, it is so expensive for scholarly journals to be published, and there are so few funds, that some of these journals exist only because the contributors pay to have their pieces published. Often times the aforementioned payment is built into a research grant as a component for publication. That money then goes to the scholarly journal.

Another interesting point that should be included in a guideline statement is something about the number of articles that a journal or magazine accepts free-lance. Some magazines accept 75, 80, 85% free-lance material. In scholarly journals it's essentially 100% contributed material. Many of the popular magazines have staff writers and you need to know something about how many free-lance pieces they accept. Furrow, the magazine I've mentioned a couple of times, is about 90% staff written. They accept ten or a dozen free-lance articles a year, which means about one per issue.

I am impressed by those magazines which have a list of the reasons why articles are most often rejected. That, to me, is a step further than supplying only a mimeographed form that says your article does not meet their requirements, which is a common procedure of many magazines. Most scholarly editors, however, perform a reputable job of explaining in some depth why an article was not accepted. Also, it's important to note that scholarly journals reject 80 to 90% of the articles they receive.

Another expectation that a writer should have of an editor is to work with that writer on the rewrite. The journal or magazine should be interested in publishing the best writings and the writer should be concerned with getting his/her material in the best shape possible. That relationship is easy to talk about, although, sometimes it just doesn't work. In working with an editor, there're several noteworthy points expected along with this open relationship. I'm furious, for example, if I see an article that I have submitted to either a journal or to a popular magazine, cut extensively and the editor hasn't told me. That has happened. I would at least liked to have had the courtesy of a phone call or note saying that they don't have room for my article in its present length and that they are planning on cutting it, and what I think of this kind of cut. I am also concerned about those editors who believe that they've got to rewrite what I've written. I expect that authors should do the rewriting, and the editors should do editing. I do, on the other hand, expect that editors are going to make minor changes. They're going to correct spelling, grammar, and punctuation mistakes, and I don't even want to be informed about that. The only time I'm concerned is if a punctuation mark, such as a comma, changes the meaning of a sentence; however, a good editor is aware of that, and often contacts the author if a punctuation change does indeed alter the meaning.

In addition, I expect that I'll receive some copies of the magazine for which I have written something. I also expect them to send me copies of any letters that they receive from readers who read my article. They may have applauded it, or were furious with it, anyway,

I would like to see those letters because I like to reply. Sometimes those letters aren't forthcoming. This is understandable, the editors are very busy people, and because of this, it's easy to overlook that sort of thing.

In summary, there are some general tips that have equal application to both writers and editors. I look at magazines and books that are being written, and I believe that there is a relationship in terms of popular topics. Such popular general topic areas as, "how-to-do-it," for example, how to bake, how to run---one of the most popular interests---the top book on the best seller list now is Running. Genealogy is another popular area, that, in many ways, came as a result of the Bicentennial observance and Haley's Roots. This type of material has to be well researched and well done. It's not just a reminiscence. In addition, there still are many people who want to sit in their living room on a cold winter's night by the fireplace and read about somebody else climbing a mountain, and have a vicarious experience---that kind of writing is very popular. Fantasy is also very big---science fiction is one of the most popular areas of writing today. Lastly, everyone wants to know what's new in the world. Many newspaper and magazine articles are popular because they deal with the question of what's taking place in the world today.

Another general kind of tip that I would mention concerns editors and the problem of finding articles. Where do you go to find articles? How do you avoid dealing with the onslaught of material that comes in everyday, 75% of which you know you can't publish. One of the methods that I used as a scholarly editor was to keep track of who was writing in the field, who was writing material that made sense, always had something to say, and who seemed to be able to write. I would write to them asking whether they had done more research in this area and would they like to write an article for the journal. That's a nice situation for an author to be in because then you can be choosy even about the kinds of things that you want to write. We would then actively solicit contributions. I suppose 30% of our articles that we published were those that we had openly solicited. Sometimes, we learned of someone's research and asked them to write something in our journal about that research. Those who are getting started in the magazine publishing business might keep track of the book authors who are writing on topics that you would like to include in your magazine. Not only do you have some sense of what this person knows about the topic, you have some sense of this person's ability to write. Also read newspaper feature articles. Almost every newspaper has room for free-lance material, look at who's writing that material. If the topics are close to what your magazine is about, get in touch with the writer and inquire as to whether (s)he might be interested in writing something for your magazine. All in all, I think that every magazine or journal editor should be conscious of developing what I would call a stable of contributors---a group of people whom you can have some reliance on to write coherent material.

Alternatively, as a publication's editor you can advertise in magazines such as The Writer, the Writer's Digest, the Writer's Market, or the Bookwriter's Market, stating the name of your magazine and that you're looking for free-lance materials. You'll receive numerous materials that you will not want, however, most magazines are using this method for obtaining materials. The magazine, Writer's Market lists magazines and includes a brief description of what it is they want. You won't find, however, a writers' digest of scholarly journals.

Finally, writers should be professional about what it is they are doing. I am troubled by those writers who are of the mind that anybody who will publish their work is their friend. They will bend over backwards to rewrite their material exactly in the way that an editor wants it rewritten, and in many ways they lose sight of who they are and what it is they're trying to write. That's not being a professional writer. A writer ought to decide what it is (s)he is about, should learn how to write as a professional, and be in charge of and careful with all of the kinds of mechanical matters, some of which I have mentioned; and then go very confidently to publishers, to editors, editors whom you would like to be published by and develop a professional relationship with.

With that I will close. Thank you very much. I'll entertain any questions you might have. Are there any questions?

Selected Afterthoughts

I think we would all expect, as an ethical and legitimate contribution, an editorial board's list of suggested modifications, additions and changes. That's not any different than when I write a book, and that book goes out for editorial review. The reviewers come back with a list of questions that I need to deal with, and I'll try to deal with those questions---to me that's ethical and legitimate. If the author's or scholar's piece of writing is so heavily influenced by an editorial committee's contributions and an editor's manipulations, then it is potentially a problem. We don't know if that has happened. We will look at the bulk of the person's work, and most scholars are published in more than one publication, and if we see a certain unevenness in both the quality of material, how it is written, and the ideas, that's a clue to editorial manipulation. The only safeguard we have concerns the bulk of the material, that is, being able to review all of it over a period of time.

I don't know what certainties there are in the publishing business. It's a rapidly changing profession, it's precarious in many ways. What people like to read and what they don't like to read seems to be changing all the time. I'm really anxious to see what happens to Life magazine when it returns to the bookstand; namely, I'm excited to see if those who are bringing back Life are right.

I am bothered by those editors who will tell you that your piece has merit but that they presently don't have space for it and would you leave it with them, that perhaps at some future date they may have room for it. I would thank them for looking at my piece, but I would request that they please send it back.

If an editor does not return an unpublished article to you, the obvious is to write and ask for it. If that doesn't work, then write a letter to them stating that if you don't receive it back, the article you sent, by---give them a date---you will assume that it is either lost, or they definitely are not planning to use it, and that you will be submitting it to other magazines for potential publication. I don't know if it's legal or not, but I do it. I think that it is legal, though.

Most magazines and professional journals have guidelines that are written. Occasionally they are sufficiently vague. Journals, for example, will often have their guidelines, at least in capsule form, published on the inside cover, the back cover, or on one of the flyleaf pages, early pages in the journal. Usually, with most magazines you have to write to them to get a copy. But write to them, because every magazine that I've been in touch with, even the very small ones, have some type of a guideline for contributors. Some of them are quite vague, but some of them are quite specific as well.

One of the transitions I made from writing articles and columns, to my first book was a rewrite and a lot of additional material added to it. The book was entitled, The Land Still Lives. It's an outdoor appreciation book and its genesis was in five years of weekly columns. That's the kind of transition that I made from article writing to book writing. I still write articles, so it isn't that I once wrote articles and now I'm writing books. Today I just happen to be writing books and articles simultaneously.

Considering the problem(s) of book rights and magazine rights, let me give you an example. I wrote a book about how to improve adult education in your church some years ago. That book has within it about ten articles that I wrote on religious adult education, plus two, three, or four chapters were in addition to that. I got permission from about five or six religious publications, who had published my articles, to publish my article(s) in a book that I had planned. There was no problem with that whatever, and I went ahead with the book.

BLAKE R. KELLOGG, INTRODUCTION: James P. Danky

Our second speaker this morning is Blake R. Kellogg, who will be talking about starting a new publication, a subject I know many of you have expressed an interest in. Blake Kellogg is Assistant Professor of Journalism and Mass Communications at the University of Wisconsin - Extension. Mr. Kellogg grew up in the world of journalism and has practiced in most of its fields. He has been a weekly newspaper editor in South Dakota and Nebraska, a news director in radio and television for 13 years, and was for three years former Governor Lucey's first press secretary. Blake.

STARTING A NEW PUBLICATION

Blake R. Kellogg

Thank you for letting me be with you this morning. I have been asked to speak to you about the steps necessary to start a new publication. And in thinking about this for some weeks, I developed a real sympathy for God and how He must have felt when He looked at the Earth and found it to be void and without form. But, like God, we have to begin somewhere. Somewhere in this instance---so I have been advised---is that you, the editor, know the content or theme of your periodical but have had little or no experience in the organization or management of one.

I am beginning to gain some small appreciation of what is involved in periodical publishing; because over the course of the past two-and-a-half years, Rosella Howe and I have conducted workshops throughout Wisconsin for something in excess of 500 periodical editors. Periodicals, outside of daily and weekly newspapers, usually appear in one of three formats---either as newsletters, as tabloids, or as magazines. I am not about to discuss the advantages or the disadvantages of these formats except to point out that the progression of the periodical can be, and usually is, from the 8½ by 11 newsletter, to the tabloid, to the magazine. Sometimes the tabloid step is skipped, and sometimes one of the three formats is selected and retained with no progression from one to another. In any event, one of the three is usually the physical format of most periodicals.

Phil Hamilton will be on the program this afternoon to discuss your options in layout and design in detail. Two of the things that he will say to you, by the way, are that good design is invisible, and that design, like the writing, should be both simple and direct, and I commend his advice to you. Phil has lectured in several of our workshops for periodicals, and he is a talented designer. Beyond the format, periodicals seem to fall into three categories, especially those with which you and I might be involved. Either the periodical serves the members of a company, an organization, an institution---or it serves an audience of special interest---or in some instances, both. For example, an organization would be the University of Wisconsin faculty. The periodical would be the U.W. Memo, a monthly newsletter. An interest group would be those interested in Wisconsin scenery, nostalgia, and folklore. The periodical could be Wisconsin Trails, a quarterly magazine. An organization and an interest group (combined) would be something like the State Historical Society of Wisconsin. The periodical Then and Now is a monthly newsletter, which, I might mention, is formatted similarly to a magazine, in that it has a cover with an illustration. So basically, periodicals are in one of those three areas. It's easier for you, as an editor, to reach members of an organization, than to reach those people with a special interest, because the names and addresses of those from the organization are generally available through the organization. For example, Then and

Now has a readily provided subscription list through the State Historical Society, whereas Wisconsin Trails had to go out and build its subscription list from scratch.

Once you know the content, or, perhaps more appropriately, the interest area or theme of your periodical, then the first task facing you, I'm going to begin a rough enumeration of points, is to identify your audience. Numerous variables seem to enter the equation, so to keep some degree of order and continuity, I have, for our purposes, created a hypothetical periodical. I have given it a name---I have identified the interest area it will cover and the audience it will reach, and will proceed through the steps, if you will bear with me, using the hypothetical periodical as an example. This periodical is going to be about circus wagons, which is not an altogether inappropriate choice, since the State Historical Society of Wisconsin owns the largest collection in the world. That collection, by the way, was founded by John Kelly, the attorney to the Ringling Brothers for 33 years. It was built to its present level of excellence by Chappy Fox and it's housed at the Circus World Museum in Baraboo. I've named this periodical The Sunburst Wheel. The title is circus jargon for the painted wheels of circus wagons. Its content(s) will be about circus wagons, past and present. Its audience will be those persons interested in circus wagons in particular, and circuses in general.

Step number one. Identify all of the potential audience, preferably by name and address. We have several possibilities with our hypothetical periodical. We could go to the membership of the Circus Fans' Association, to the Circus Historical Society, and to the Circus Model Builders. Those lists could probably be obtained. The principal source beyond those lists would come from a list broker. Numerous brokers are listed in the Minneapolis or the Chicago yellow pages, under Mailing List Broker. Usually brokers rent their lists. The cost varies greatly, depending on how current and how specific your particular requirements might be, but $40.00 per thousand can be used as a rule of thumb. For instance, for a circus magazine, or a circus list, the broker might have the names of everyone who ever purchased a circus poster by mail for the past five years, or for those who purchased circus tickets by mail. He might have the names of those who registered as visitors at the Circus Hall of Fame in Sarasota, or the Ringling Museum in Sarasota, or the Barnum Museum in Bridgeport---or even the Circus World Museum here in Baraboo. Competent list brokers have very up-to-date, very specific lists. I mention just a brief word of warning about renting lists---they always insert a dummy name or two to see if you have xeroxed the list and are cheating on them. And, as a matter of fact, mailing houses are so competitive that it is really less expensive for an editor to pay the rent a second time than to compile the list himself from scratch.

Step number two. Identify all other periodicals in the field to determine if they are meeting the names of your audience. At this point you may want to use your list to conduct a poll to see if people would be interested in your periodical. But, assuming that you are

satisfied, that a need does exist, and that the audience is unserved, then you can proceed to step three.

Step number three. It is important that you develop a statement of editorial policy, even if you are the only employee of the periodical, but especially if your periodical is a publication of an institution or an organization governed by a board. The statement should set forth the purpose of the publication, and how it proposes to serve its audience. It should also be detailed and specific as to whether it will be scholarly or popular and whether subscriptions will be free, paid, or require membership in an organization. For example, Madison Select is free. Wisconsin Trails costs $2.50 an issue each quarter, and 21 Magazine requires that you be a member of the Friends of 21 in order to receive it. So that determination has to be made.

Further, there should be a policy as to whether or not you would accept or reject advertising---and if you accept it, which products are acceptable and which are taboo. For example, an environmental periodical might accept advertising, but it would reject ads for herbicides or pesticides. In other words, do you want the advertising to run adjacent to the editorial material, or do you want it to be separated from it? Still other decisions should be made as to whether or not you want to use photographs, or art work, or do you want to have the entire periodical in type? Will you use drawings or cartoons?

Most importantly, however, your statement of editorial policy should define the profile of the periodical and especially it should specify the authority of the editor, particularly if (s)he reports to a board. This is necessary to preclude every member of the board second guessing the editor, which is the sure route to editorial hypertension. One solution, by the way, to board interference is to make a provision in your policy statement for board members to be able to publish signed essays or editorials in your periodical, so at least if they insist on publishing idiocy, their names will be attached to it, and the integrity of the remainder of the editorial material will be maintained. This provides a release valve for whatever head of steam a board member may have, and it still leaves you in editorial control. In some instances, particularly with scholarly journals, there is an editorial review panel which reads the manuscripts to determine, as they say, if the material is new, true, and important. Such a panel of reviewers is highly desirable and quite different from an organization's board of directors.

Step number four. If any item were to be emphasized, it has to be step number four. Lay out a master calendar and write on your calendar everything you need to do for a year. In the instance of The Sunburst Wheel, I have chosen to publish quarterly. The less frequently you publish, the further in advance you will need to plan. For example, a weekly newspaper, a weekly newsletter, is rarely planned more than a week or two in advance; whereas a monthly magazine is usually planned two to three months in advance. A quarterly publication is often planned six months in advance. It will probably help you if you color code your calendar. For instance, various editorial tasks could be specified in a blue, green or purple hue, advertising and promotion, red

and yellow; consequently, if you keep them in a general hue area, you could keep radio advertising in red and newspaper advertising in orange, and press releases, which are really a method of advertising, but not paid advertising, yellow---so at a glance you can see a particular hue area covering the various parts. Financial planning or accounting, would be in black as opposed to being in red. Color coding is especially helpful in the production phases, and I believe Harv Dahl is going to talk to you about that later today.

A sub-part of your annual calendar will be a flow chart, where you can enumerate every step necessary to produce a single issue of your periodical. In the case of a particular magazine, many things happen simultaneously. An ad is laid out while an article is being written, while a drawing is being made, while a letter is coming back from the Historical Society with a photostat of an illustration. As an editor, a flow chart is really your most valuable tool because it will tell you at a glance what should be happening at any one time. You are the best person to develop your own flow chart. The way to set about it is to enumerate every task to be performed. The flow chart will literally be your map through uncharted waters---waters, which, eventually will be very well charted. Most of all, it will help you adhere to your timetable. Some argue that a flow chart is too structured for them. I contend that it (really) allows for flexibility, because it visually lets you know what should be happening at all times. And, indeed, if something is out of phase, you can adjust, based on the full knowledge of what is happening in every area of your periodical. A flow chart can be as simple as a checklist in a loose-leaf notebook; indeed, it can be a piece of graph paper on a bulletin board. I personally prefer a mural size board across an entire wall specifying morning, afternoon, and evening; with a breakdown of all the days and color coded lines specifying the various tasks.

With the annual calendar and the flow chart, you will really know where you're at; it's important for you to know where you are, so you know where you're going. The more complicated the periodical---a magazine instead of a newsletter, for instance---the greater the probability that there will be an overlap of tasks from issue to issue. For example, you may well be working on the dummy of a fall issue before the summer issue is in print. In the case of our hypothetical Sunburst Wheel, the spring issue is presently in the stands; the summer issue would be partially typeset at this time and going through some of its finishing stages. Lastly, I also have my platoon of writers preparing material for the fall issue.

Step number five. What I am about to list as step number five is actually part of the flow chart; but since it's the heart of the publication, I have chosen to deal with it as a separate step. It is, of course, the writing. Articles for your periodical will either originate in-house or out-of-house, and those out-of-house will come to you as pieces you have contracted for with writers, or they will come to you as unsolicited manuscripts. It is important for you to establish a policy for handling unsolicited manuscripts. The policy can range from a carte blanche rejection to a method for review and response,

with either acceptance or rejection. A card file is a good way to keep track of all unsolicited manuscripts as to the status of each---when they come in, when they are looked at, when they are sent back.

In addition, it's important for you, as Jerry (Jerold Apps) mentioned earlier, to build a stable of writers for your periodical. Conceivably, you could be the only staff member relying upon other writers for articles. There are a number of free-lance writers in Madison (and in Wisconsin) who could write for you. But, for example, some of my immediate acquaintances, and ones that I would use on The Sunburst Wheel, would be Al P. and Bill Nelson, who are splendid free-lance writers in Milwaukee; or a new team of pros who have arrived in Madison are Judy Kesselman and Frank Peterson, who have published articles for almost every major magazine that I can think of; or Rosella Howe. All of these people, by the way, teach for the University of Wisconsin - Extension. Nevertheless, there are any number of writers available to you, as an editor, to produce material for you. A number of newspaper reporters in this community, as in most communities, do free-lance writing. In the case of The Sunburst Wheel, for instance, we could contact Chappy Fox who lives in Orlando, Florida, or Tom Parkinson who resides in Illinois. These men are not only circus historians, but they are circus wagon experts, and they are fine writers. The best way for you, as an editor, to locate writers is to be very well read in your field, and in a very short period of time you will have them identified.

In your arrangements with a free-lance writer, you should do three things. You should specify the subject, the length of the article, and the timetable in which you want it produced. Depending on how formal or informal your business operation is, you may or may not want to sign a contract or a letter of agreement with the writer. Usually periodicals purchase the first rights to an article with the author retaining the privilege to sell it again to a second or even to a third publication. But again, the arrangements vary a great deal. You can make the determination based on what you prefer for The Sunburst Wheel. I prefer to pay a slightly higher fee and purchase all of the rights in order to block any competitive periodical's access to any articles.

There is also the matter of 'copyright' to consider. To protect your interest, you will probably want to copyright each issue of your periodical. As was mentioned earlier, the copyright law of 1909 changed as of January 1, (1978) this year. It has been revised into a new public law, 94-553, which is about 60 pages long, but I recommend that you read it if you are seriously considering publishing a periodical. Congressman Kastenmeier headed the subcommittee that drafted the law; they held hearings for six or seven years on it. I wrote him and he was kind enough to send me a free copy, and I am sure he would be delighted if everybody in this room would write him and ask for a free copy. When you mail your letter to Mr. Kastenmeier, send it from the Second Congressional District.

In addition, the new copyright law has extensively expanded the period of time that an author can own an article, or an editor can own the rights to your periodical---your life time plus 50 years. At one

time it was, I believe, 27 or 28 years plus renewal of one time. So, as either a writer or an editor, you (really) have extensive rights, and I swear I am never going down the hall to xerox another thing in my life after I read the penalty clause in the copyright law!

Sources for articles may well qualify as a separate item in the enumeration, but for our purposes today, I am going to include them with the writers. Certainly in the case of The Sunburst Wheel, the Circus World Museum in Baraboo would be a prime source for much of the original material in the world. Other sources for this hypothetical periodical would be the Hertzburg collection of circus memorabilia and the San Antonio Public Library. There are old issues of Circus Magazine in the archives of the library at the Historical Society. White Tops is also a splendid source. Any number of historical museum archives and libraries, the Hall of Fame, the Barnum Museum in Bridgeport---whatever your subject, letters of inquiry should be sent out to all possible sources specifically asking about available material they might have. Inevitably, as in a family genealogical chart or in a family genealogy search, one discovery leads to the unearthing of another and, before long, you have more sources than you can possibly imagine.

Lastly, and sometimes overlooked, but a very important source are articles reprinted from related publications. For instance, for The Sunburst Wheel, I am sure that I can find many articles from the Carriage Journal or from the Draft Horse Journal that would be related to what I am publishing, and also of interest to my readers.

Furthermore, while we're talking about writers and sources, I would relay one piece of advice, and every active editor I know would confirm it, and that is, if you are going to be the editor or the publisher of a periodical, be sure to build at least a modest backlog of feature articles of varying length. That is, articles you have paid for. Keep them in your feature bank and use them when the need arises. And the need is generally the result of a writer not coming through as promised. You have all heard the expression that there is nothing more intimidating than a writer looking at a blank page. Well, that's wrong; there is one thing that is more intimidating and that is an editor looking at blank pages.

Considering the matter of writers, sources, and manuscripts, there is a maxim: any manuscript must not only be good but it must be good for something. It must tell the reader something (s)he wants to know; it must instruct him or her; it must entertain the reader; it must identify; it must inspire. But I think that that has been adequately covered by the talk before me (Jerold W. Apps: "Article Selection For Publication").

Step number six. You should have an annual advertising and marketing plan, and I believe this is something that many of us in the academic community, in particular, tend to overlook or look down our nose at. Your advertising and marketing plan should be indicated on

your annual calendar and on your flow chart. Part of it, a promotional mailing, is one of the earliest steps you should take. It should be developed before or certainly coincidental with your first issue. In fact, you may choose to make at least one or more promotional mailings a year. The standard promotional mailing, by the way, consists of five ingredients. I have received them with less, as I'm sure you have, and with more. But the standard five ingredients for promotional mailing, particularly for a magazine, would be: the envelope, which is addressed to you; a pitch letter; a detailed brochure amplifying the pitch; a subscription form or coupon (Readers' Digest has found that coupons are always responded to better if they are in the lower right hand corner, and a clip along the dashed line, not a dotted line); and a postage paid return envelope.

As I indicated, a promotional mailing is only part of your overall marketing program. Other elements would include advertising, point of sale merchandising, a review copy mailing list, a press release mailing list; also, a list of the talk shows on radio stations in your area, or in the area, where your periodical is being sold so that you, or the writers, can occasionally appear on the shows. I would recommend that you subscribe to Advertising Age, a marketing periodical that is published weekly; this is the trade paper for the advertising and marketing profession, and it carries a vast amount of agency and product news. It also carries feature article on marketing programs in almost every issue, and, if you are definitely intending to be involved in marketing, it is a good periodical to read.

Your periodical will no doubt gain wide acceptance because of your brilliance as an editor and the lucidity of your writing, but it will gain further acceptance with a well planned and continuously executed advertising and marketing program. And the stress here is on continuously because with every successful periodical the promotion is a never-ending job.

Step number seven. After you have made your promotional mailing and you have received a response to it, you're ready to publish your first issue and mail it to your subscribers. Additionally, you will want to mail copies to various reviewers and columnists who might write about your periodical or quote from it, thereby promoting interest in it and subscriptions to it. If you have advertisers, you will probably want them to receive free copies, or at least tear sheets, and certainly you want to send complimentary copies to the newspaper editors in your immediate area and to periodical editors in your field of interest. Concerning The Sunburst Wheel, if I were publishing it here in Madison, I would not only send it to the local daily newspapers, but also to the editors of daily newspapers in circus communities such as Peru, Indiana; Bridgeport, Connecticut; Sarasota, Florida; and, Baraboo, Wisconsin. Additionally, I would send copies to the leaders of the major circus organizations.

Now that you have successfully published the first issue, I will discontinue the step-by-step enumeration and reflect on a few of the

qualifications that an editor should have, and some of the things (s)he should do. To be successful, that is, to edit a periodical which will be read and appreciated, an editor must be vitally interested in, and committed to, the subject matter of the periodical. If the editor's feeling for the subject matter is passionate and loving, the periodical is bound to reflect it. If his/her feeling is indifferent or his/her editing is done as just another task, the periodical will reflect that, too, especially to those readers who are involved in the subject. Periodicals born and reared under nurturing editors reflect all the vitality and magical glow that children reflect reared under loving and nurturing parents. An editor who does not feel committed to his/her periodical is bound to produce a product that is flat and dull. A periodical is exciting, informative, involved, and successful in direct proportion to the editor's interest in, and commitment to, the subject.

Beyond commitment there are a few practical considerations an editor faces. As I have stated, the most important is the writing. An editor must think a great deal about words and the use of words; words are, after all, both the tools and the materials of the craft. The successful writers and editors that I am acquainted with not only write and read much material they also think and talk about words. They refer frequently to such things as usage dictionaries. They use thesauruses. They read reading and writing manuals. They are masters of the basic skills. They conform to the accepted spelling and usage, or, when they occasionally violate a rule, they do it with a very specific purpose in mind.

As an editor, you should give consideration to the matter of your writing style. Is the style of your periodical going to be formal and scholarly, or is it going to be informal? Will the approach of your periodical subject matter be traditional or is it going to be upbeat and contemporary? An editor should make that determination and edit to insure that articles conform to a uniform style. The purpose of a consistent uniform style is to make it easier for your reader to assimilate the information. If every article were written in a different style, it would tend to distract the reader from the content, or at least it would strike a note of disharmony.

Obviously the editor faces the responsibility of presenting the right ingredients in the content of the periodical, and I'm not sure there is really a formula for this. We can suggest certain ingredients for contents, but it takes an editor's inspired touch to make the blend harmonious. In a newsletter, for example, an editor usually presents a group of unrelated brief items, each expressed in a paragraph or two. As the periodical grows in size and complexity, the editor starts to departmentalize mostly out of consideration to, and the convenience for, the reader. Early departments that I have seen emerge, particularly in newsletters after haphazard presentation of unrelated paragraphs, are, editorials, letters to the editor, reports from districts and regions, and legislative reports.

As a periodical emerges into a magazine format, it begins to use feature stories, historical or nostalgia pieces, descriptive accounts,

photo features, interpretive articles, how-to-do-it articles, cartoons, opinion columns (which seem to be quite popular), and especially popular are question and answer columns, and interviews. For instance, had The Sunburst Wheel started as a newsletter , it might have contained a few brief items about wagons and wagon collectors. As a full blown quarterly magazine, it now would contain, in the issue, an editorial on preserving an old livery barn; letters expressing opinion on the authenticity of a certain circus wagon; a review on Chappy Fox's latest book, The Great Milwaukee Circus Parades; an article on how to build an oak wheel from scratch; a nostalgia piece on the Moler family, the famous wagon builders of Baraboo, Wisconsin who were cousins to the Ringlings; a photo feature on the Columbia band wagon, the first one John Kelly acquired out of a pig pasture in Indiana for the Circus World Museum; a question and answer column on wagon restoration; an interview with a wood expert at the Forest Products Laboratory on wood preservation; and a biographical sketch of Jake Posy, the old teamster who first drove the 40-horse hitch for the Barnum show.

Reader interest is the determining factor on what the content of the periodical will ultimately be, and is best determined by the editor first being close to the subject and second close to the reader. Recently, I was reading in Editor and Publisher Magazine, the periodical that serves the newspaper profession, an article addressed to the editors of large metropolitan newspapers, as to how they could be in touch with their readers, and the advice was very simple. Answer your own telephone. Almost without exception, the editors of large metropolitan daily newspapers have their calls screened by a platoon of secretaries. How are they going to understand the needs and desires of the community and/or the readers without answering their own telephones?

Furthermore, if you have a staff, even consisting of one person besides yourself, it is a good idea to hold periodic planning conferences. For a quarterly magazine I recommend at least one meeting per issue; actually, I would recommend that for any periodical, a meeting about a particular issue. During the course of the year, there should be one or two long-range planning conferences as to what the periodical is all about and what the goals are. The way for a staff to become involved and committed is to be included in these conferences. Part of the long-range planning conferences can also be a critique of the previous year. A good method is to classify every article as to topic and type, and see if you are offering a sufficient variety or if you are adhering to a predetermined editorial formula.

I would also make a special effort to encourage reader participation. Participation enhances a reader's sense of proprietorship in a periodical. Any weekly newspaper editor can tell you that. Letters to the Editor is one method. A column with a mention about readers and what they are doing is another. Whatever the theme of your periodical, it is important to remember that the readers of your periodical are first of all interested in themselves, and secondly, interested in people like themselves.

Earlier I talked about the editor being a word-smith, being comfortable with words and thinking about words. Competent editors are also familiar with the production processes (Harv Dahl will address himself to that), although some editors do not acquaint themselves with production (believing that they are above that); while smart editors become familiar with the process so that it is not a problem but rather a part of the overall solution in producing the periodical.

In the past decade we have seen the demise of many of the great national periodicals and the birth of many small ones. What is the key to that? The key is specialization, and I mention this to you as a word of caution. When you come forth with your periodical, have your periodical be specific; concentrate in one, or a few closely related subjects. The Milwaukee Journal has been running a series of articles on popular culture. This particular article is by Alvin Toffler, the author of Future Shock. He states, "What we are witnessing is nothing less than the demassification of the mass media," and, "I was in Omaha recently, and on the newsstand in the airport there were fifteen magazines focused toward the aviation enthusiast." He also discussed how there has been the complete specialization of topics.

Finally, I would like to suggest two books which will be useful to you. One is entitled, Editing the Small Magazine, by Rowena Ferguson. The book is published by Columbia University Press, and Ms. Ferguson just issued a second edition in 1976. In Editing the Small Magazine she deals in detail with a number of areas which I have touched on only superficially today. If you are planning on beginning a periodical, get the aforementioned book. The other one I recommend to you is a new book, The Associated Press Style Book and Libel Manual, released in October of last year. It sells for $2.95 and is available at Brown's or at the University Book Store (Madison), or, if they are out, you can buy it directly from the Associated Press and their address is---50 Rockefeller Plaza, New York, N.Y. 10020. The reason I recommend the Associated Press Style Book is because the AP style is the universal style that is used by almost every newspaper without exception. So it is subconsciously the style to which almost every reader is accustomed and is comfortable with; and, if you present a style which is comfortable to the reader, the content of your periodical can be more readily assimilated and, as Sir Earnest Gowers once said about good writing: "The purpose of good writing is to get an idea from one mind into another as simply and as directly and clearly as possible."

I would like to conclude by saying that one thing is necessary in the creative process---the ability to visualize. In the building of your periodical, I know the sustaining drive can be your vision of the completed first issue and I wish you well! I think we have five minutes for any questions if any of you have any, I would be happy to take them.

Selected Afterthoughts

Style is a very difficult thing to approach. I think the best advice on style, if you are floundering as to what style to adopt, came from E.B. White in his final chapter that he wrote on Will Strunk's book concerning the elements of style. White stated that the beginner (especially) should approach style looking for simplicity and clarity and avoid any of the accoutrements that we presume make style; one should be as forthright and direct as possible--- and he said it far more eloquently and far more lucidly than I am paraphrasing him.

Moreover, an example of an offbeat style as compared to a traditional style would be the manner in which Rolling Stone magazine is written as opposed to the manner in which the New York Times is written, the New York Times being more traditional, more journalistic; whereas the Rolling Stone did not start out with the conventional lead but with something completely offbeat. Style is difficult to define, nevertheless, you have to (sort of) reach for it.

You should keep track of unsolicited manuscripts, and I think the best way to do this is to have a small card file and to log when an unsolicited manuscript comes in. If you are in the process of screening them to determine if you want to use them or not, if you have an organization of several people, you might want to indicate on the card file to whom you gave the manuscript for review. The card might have a check point as to when you expect it back so that once a week or once a month a secretary could go through it, or you can go through it and check to see if it has been returned. The file might also indicate if there is a stamped, self-addressed envelope, or if, indeed, you have to send a letter back stating that they did not send the $1.98 postage it will take for you to return their packet. Finally, you might want to indicate whether or not you paid for it or how much you paid for it. These are simply in-house things that you can determine. Thank you.

STANLEY NIETUPSKI and PAUL WAGNER, INTRODUCTION: James P. Danky

This afternoon we have three speakers or rather, three sets of speakers. Our first speakers are Stanley Nietupski and Paul Wagner. They will talk about mailing procedures. Both Mr. Nietupski and Mr. Wagner are with the Madison Sectional Center of the U.S. Post Office which has the responsibility for Madison and adjoining areas. Mr. Nietupski is a mail requirements clerk and Mr. Wagner is a customer service representative. They will be giving a short presentation and be open to any and all questions regarding mailing procedures.

MAIL PROCEDURES

Paul Wagner

Good afternoon, ladies and gentlemen. Stan and I are very pleased to be here with you this afternoon and to share some time with you.

As Jim mentioned earlier, I am the customer service representative for the Madison Sectional Center which includes the entire Southwestern part of the state of Wisconsin. My job consists of different activities and responsibilities. Basically, it can be summed up into two categories: that of public relations, whereby I assist the Postmaster in keeping the general public aware of postal procedures and changes and, secondly, where I spend a great deal of my time and that is working with a large volume of mailers, presenting them appropriate programs according to their mailing needs so that their mail can flow in a smooth and orderly manner. I also solve and hopefully eliminate many of the customer's irregularities. The basic reason for my job is to assist the customers as closely as possible so that the mail can flow in an efficient manner to keep postage rates at a minimum.

The United States Postal Service has five classes of mail. They are: express mail, which is the newest class. It came into effect on October 9, of 1977. It is what we know now as first class which was air mail and first class combined; second class, which we will be dealing with today; and there is a third and fourth class.

A class of mail is derived when there is a need by large groups of people that mail a particular or certain type of mailing. Second class was developed for publishers who mail magazines, newspapers and periodicals. Because of the lower rates of second class, mailing guide lines had to be set up so that everyone could not claim that his particular mailing could go at the second class rate. Some of the main features or guidelines that are to be followed are: 1) There must be a set frequency of mailing. That is, set up when you do your mailing, whether it be daily, weekly, monthly or bi-monthly, as long as you mail in a minimum of four times a year; 2) You must mail at a known office of publication; 3) Publications must be formed of printed sheets, they cannot be reproduced; 4) Second class cannot be printed primarily for the advancement of individual or business owners; 5) Advertising cannot be over 75% of the contents of over half of the issues mailed in that particular 12-month period; 6) Publishers must have a legitimate list of subscribers for copies to be received at a stated time; and finally, number 7) Contents must be originated and published for the purpose of disseminating information of a public character or that being devoted to literature or the arts and sciences of some special industry.

Second class is a very technical and difficult class to speak on because there are many specific qualifications for this particular type of class. We can speak an entire afternoon on this class of mail. Rather than do that, what we are planning to do this afternoon is entertain questions from the audience so that you can get your particular questions answered. Since it is a technical class, I as PR man, am not able to keep up with all the specifics, so I brought along with me Mr. Stanley Nietupski who will be glad to entertain you on your questions and also give you advice on your second class mailings.

MAIL PROCEDURES

Stanley Nietupski

Good afternoon. I deal mainly in mail classification and help solve problems in determining the different classes of mail. Like Mr. Wagner said, you can talk all afternoon on second class and you might get nothing out of it, so it might be better if we have a little question and answer session. This time we're open for any questions you might have on second class.

Audience: What can the post office do to prevent serials which don't have a particularly large circulation in any part of the country or, just generally, to prevent serials from arriving at the home of a subscriber all dog-eared? We've experienced this problem with several of the serials we receive and are very much disappointed about it.

Well, to answer that I suppose we could say that a lot of these publications now go through what we call the bulk mail centers. As they go through these huge machines, it's easy to put the blame on somebody else. That seems to be the big problem, going through these bulk mail centers. They go down chutes and they all move on a pallet and come to a certain section. The pallet turns over, and the magazines come flying down and they get all chewed up.

Audience: I'm going to start a newsletter, how do I go about getting second class mailing privileges or something that would allow me to mail at a reduced rate from my home?

Well, you have to apply to the postal service for a certain set of procedures. Certain application forms have to be shown to the postal service that have a list of paid subscribers. You show them your subscription orders and your receipts. You cannot have a free publication, and the application takes three months, sometimes six months. While your application is pending, you will have to be paying the third class rate. That way, if it's refused, we still have our money. Then, when your application is approved you get a refund amounting to the difference between the third class and the second class rate. The only thing is, you have to mail at least 50% of the copies printed, at least 50% of them have to go to paid subscribers.

Audience: I have a monthly publication with a second class mailing permit. I would like to introduce into my publication, a very small, let's say four page leaflet to the public that does not have a subscription list. It'd be a brand new thing. Is it possible, if I staple that into the middle of my publication, to have that on my second class permit?

No. The postal manual states that Section 132.47, Enclosures: receipts and orders for subscriptions may be enclosed, either loose or bound in. No other enclosures are permitted.

Jim Danky: We talked about the five classes of mail, but I wonder if you could just go over and clarify what bulk rate is and what fourth class rate is.

Only the following described articles may be mailed at the special fourth class rate: books, including books issued to suppliment other books of 24 pages or more, at least 22 of which are printed consisting wholly of reading matter, scholarly bibliographies or reading matter of incidental blank spaces for notations and containing no advertising matter other than incidental announcements of books. Advertising includes paid advertising and publisher's own advertising. Advertising may be on display, classified or editorial style.

What else may be mailed? Item B: 16mm or narrower width film which must be positive prints in final form, for viewing and catalogs of such films of 24 pages or more, at least 22 of which are printed, except films and film catalogs sent to and from commercial theaters. Item C: Printed music, whether in bound form or in sheet form, the identification statement must read "Special Fourth Class Rate Printed Music." Item D: Printed objective test materials and accessories thereto used by, or in behalf of educational institutions for testing ability, aptitude, achievement, interest and other mental and personal qualities with or without answers; test scores or identifying information reported thereon in writing or by mark. Of course, the identification statement must read "Fourth Class Rate Objective Test Materials." Sound recordings may be sent under the special fourth class rate. Playscripts and manuscripts for books, periodicals and music whether typewritten or printed. It must be identified as "Special Fourth Class Rate Manuscript." Printed educational reference charts permanently processed for preservation. Loose-leaf pages and binders therefore, consisting of medical information for distribution to doctors and hospitals, medical schools and medical students.

Now we go to the special fourth class library rate which is a little bit trickier. It is a cheaper rate, also.

The following specific items when loaned or exchanged between schools, colleges or universities and public libraries, museums and herbaria, non-profit or religious, educational, scientific, philanthropic, agricultural, labor or paternal or veteran organizations or associations, or when cooperatively processed by libraries or loaned or exchanged between libraries, organizations or associations and their members, readers or borrowers may be mailed at the library rate. Books consisting wholly of reading matter, scholarly bibliography or reading matter with incidental blank spaces for notations and containing no advertisements other than incidental announcements of books, printed music, whether in bound form or sheet form, bound volumes of academic thesis in type written or duplicated form, periodicals whether bound or unbound, sound recordings, other library materials in printed, duplicated or photographic form or in the form of unpublished manuscripts; museum materials; specimens; collections; teaching aids, printed matter and interpretive materials intended to inform and to further the educational work and interest of museum and herbaria.

Section B of the library rate reads: The following specific items, when sent to or from schools, colleges, universities, public libraries, museums and herbaria and, this is a tricky one, to or from non-profit religious, educational, scientific, philanthropic, agricultural, labor, veteran, or paternal organizations may be mailed at the library rate; 16mm or narrower width films, film strips, transparencies, slides, microfilms, all of which must be positive prints in final form for viewing. Two, sound recordings. Three, museum materials,

specimens, collections, teaching aids, printed matter and interpretive materials intended to inform and to further the educational work and interests of museums and herbaria, scientific or mathematical instruments, also catalogs of the same materials listed above and guides or scripts prepared solely for use with such materials. It goes on to say that books including books to supplement other books consisting wholly of reading matter or scholarly bibliography or reading matter with incidental blank spaces for notation, contain no advertising matter other than those incidental announcements of books when mailed from a publisher or a distributor to a school, college, university or library may be mailed at the library rate. That last phrase I read is something new that has been inserted into the postal manual last September or October sometime.

Audience: Is there a rate for people sending material to a copyright office to be registered? I'm a publisher and I have to mail one of my journals every single month with two copies. Is there a special rate? I thought things could be sent to the copyright office free.

The only thing that is mailed free is free matter for the blind. However, there's a stipulation that you cannot include your check in the copyright book. You must take the book that you're sending to the post office and they'll put it in an envelope free, but the copyright form and the check must go separately. I believe I've seen that; I know I've done it. I've seen it in copyright circulars, however, under the old law not the present one. I don't think I've ever been involved in something like that.

Audience: What procedure can you follow to get some of this copyright material mailed at a cheaper rate or a free rate?

Well I guess the only thing you could do is write to the Classification Department in Washington, D.C. and hopefully get an answer from them.

Audience: Is this a statutory rule or would they have to go through a long procedure, or would this be just an instant ruling?

It's hard to say. They have a ruling board in Washington, D.C. in the mail classification department. They are the ones that get all of these questions. I don't know how long it would take, if it would be an instantaneous response or not.

Audience: What matter do you send free for the blind?

Let me just kind of go through this. The following conditions are applicable to articles mailable free of postage. The matter is for use of blind or other persons who cannot use or read conventionally printed material because of a physical impairment, who are certified by competent authorities as unable to read normal reading material. No charge or rental subscription or other fee is required for such matter or a charge or rental subscription or other fee is required for such matter not in excess of the cost thereof. The matter may be opened for postal inspection. The matter contains no advertising.

Here are some of the things you can send: reading matter, musical scores, sound reproductions, paper, records, tapes and other material for the production of reading matter, musical scores or sound reproductions, reproducers or parts

thereof for sound reproduction in braille writers or typewriters or parts thereof used for writing or specifically designed or adapted for use of a blind person or a person having a physical impairment, education or other materials or devices or parts thereof specifically designed or adapted for use of a blind person or a person having a physical impairment. That means that you cannot send a bunch of pamphlets to Mrs. Jones for her to read to a blind person. This has to be material that is to be used by the person who has this physical impairment.

Audience: What are the new rates regarding the size of envelopes?

Paul Wagner: This is dealing with first class, third class and single mailings, and when somebody states that this is no longer a piece of mailing and not acceptable, that's not really true. Basically, what we are dealing with is one percent of the mail that is coming through our system. What this one percent is doing is getting jammed up into our machine and causing not only damage to itself but to other letters around. What the statement or proposal at the present time is, is this: for anything that is larger than 6-1/8" by 11-1/2", there is a possibility that it will be surcharged. Now, the reason it will be surcharged is because if it is larger than this and less than one ounce, the material inside was either one or two sheets of paper and could have been easily folded and put into a number 10 size envelope; or there was a single-piece third class that would be two ounces or less. The surcharge proposal at the present time is 13¢, but we're attempting to get cooperation from the customer to work with us. If there is something that they can fold once or twice to get it into a smaller size envelope and get it through our letter sorting machines, we can process it three times faster and three times cheaper than what we can doing it manually. Now, the other part of the proposal is dealing with the size that is smaller than 3-1/2" by 5". A proposal for this at the present time is that this particular mailing is going to be considered non-mailable as of November 30, this year. That's what the proposal is. Now the reason for this is because the type of envelope that birth announcements, showers and so forth come in is so small that the machines cannot handle it and it jams them up. There's no reason why they can't be placed into a little larger size envelope.

You can have your mail come through unfolded if you place the extra surcharge on the envelope or pay the second ounce rate. If you want your envelope to come through and, let's say for example, you have a picture that you are sending. In most cases you would use cardboard and that would take it to the second ounce and if it is two ounces, it won't be surcharged.

First, if we would have everybody get their own way, you would probably be paying 50¢ to send a letter. The second thing is, we are inventing machines to handle this. As a matter of fact, in Philadelphia, one is presently being installed so we can machinably handle larger, flat-size envelopes. We can't order any machine we want just because we want it. We have to show a savings. Now, eventually Chicago, Milwaukee and some other cities will be using machines to sort their flats. I don't know if Madison will ever be large enough to pay for something along this line. Eventually it might come up to a situation that the surcharge will be dropped.

Audience: Going back to your second class rate. Is it possible to mail a magazine with a few hundred circulation that comes out only three times a year under a second class rate?

No. The minimum number is four. At least four times a year. For a magazine that comes out only three times a year, you would probably pay third class bulk rate or if you qualify as a non-profit organization, you can pay at the non-profit bulk rate. It would probably cost you 2.1¢ per piece or 2¢ a pound or 11¢ a pound. For the non-profit organization, it can be mailed just as is. We have tons of them coming through every day. Well, I guess that's all. Thank you very much.

PHILLIP M. HAMILTON, INTRODUCTION: James P. Danky

Our next speaker is Phillip M. Hamilton. He is going to talk a little about the aesthetics and layout. Phil Hamilton designed the current logo for the University of Wisconsin System, as well as designing one for the University of Wisconsin - Madison campus. In addition to his duties as chairman of the Art Department of the Madison campus, Mr. Hamilton teaches courses in topography and graphics.

AESTHETICS AND LAYOUT

Phillip M. Hamilton

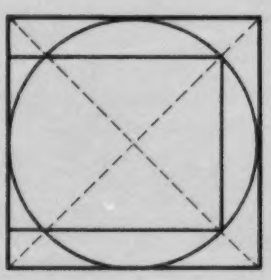
I am assuming that all of you in the audience are either starting newsletters, or want to find out something about designing newsletters and periodicals that you are working with now. This presentation will therefore be a condensed version of a typography course. I will tell you what I tell my students who are learning to design for print and I'll show you some slides.* What I would like to do is talk for about half an hour and then I'll entertain questions. I will try to avoid jargon, but each discipline has its own language that becomes natural to use. If I use terms or say things you don't understand, just tell me about it, shout or throw things, and I will try to explain what I am talking about.

When designing something, or teaching people about design, the most important thing is communication. In your publications I assume you are all concerned about communicating information. In addition you want to communicate your identity, your personality. I believe the best way to do this is through consistency, and repetition of similar elements. Yet you want to achieve something that results in your design being invisible. What you're striving for on your printed page is a look of inevitability. Simply eliminate everything that isn't essential. In writing you try to do that; this is also true for the design of the printed page.

I try to organize all the items of graphic design in their order of importance, using type style, width, and weight to give a hierarchy of order--clear, logical, linear order. Ask yourself the question: "What is most important, what do I want the viewer to see?" Then proceed in sequence, to the second most important, third most, etc.

In designing a new publication, the first thing to do is to establish the format. I always demonstrate two basic formats to my students. These are not the only ones you can use, but they have historical precedence. You can always invent your own or create variations of these.

First, let's start with Gutenberg. He is not the first to design print but he certainly represents the start of printed books as we know them. The Gutenberg system is a geometric one. To design print in this system you start with a square, cut the square with diagonals, and draw a circle concentric with the diagonal lines. Then, at two of those points on the circle that intersect the diagonals, draw a rectangle. This rectangle has a geometric relationship to the square.



*As it is impossible to duplicate the large amount of visual material that accompanied this presentation, transcription is necessarily limited to those points which were accompanied by some amount of verbal explanation.

From this process you determine your gutter margins. This distance is rather arbitrary but makes sense once you consider the thickness of your bound book.

In addition to locating the gutter margins, this system also helps determine the top, bottom, and outside margins and the format for either one or two columns. Thus your type is centered on the page with the right amount of space from the gutter and its spacing matches the spacing on the other pages. The print on the page lines up to the corners of your typed material. The result is a geometrically related format. One way that this system works particularly well is in the fact letter form of printing.

Another graphic design formula based on this geometric principle is the grid system. The idea there is to identify some increment or element on which to base all the proportions on the rest of the printed page. For example, the increment might be the pica or 3" square. This is the element that you are going to repeat. Everything that is place in your composition adheres to the dimensions set up for the grid. You can use this get a variety of print arrangements, such as allowing space at the top of the page for photographs.

Neither of these format systems are an instant formula for automatic design. They should exist as a key signature or framework on which to hang all the design elements. You can use these systems to be in inventive, individualistic and unique, so that you can establish your identity and then reinforce it through repetition.

The next thing you want to do is choose a type face. I try to emphasize with my students that they need to learn about the history of type styles; that they need to recognize the kind of personality and the implications of a particular style of typeface. For example, we break the study of type styles into groups or families: (1) Venetian type, designed in Italy in the 15th century; (2) Old Style type, like the Garmond; (3) trasitional type styles like the Baskerville; (4) the 19th century slab serif and other ornate typefaces; and (5) the 20th century sanserif. It might be interesting to illustrate the personality of type styles by reading to you the results of a survey that was conducted by an advertising agency. The survey was conducted for advertising requirements, and sought a better understanding of how people reacted when they were shown various typefaces. For "Bordony Book" the words most often used were: light, rich, beautiful, expensive, meaningful, graceful, tight, formal, perfect, good, clean, harmonious, and honest. The reaction to "Ultra Bordony," which is a fat faced type, was: active, ugly, hard, strong, dark, masculine, and rugged. "Garmond" was old, meaningful, hard, plain, usual, rugged perfect, strong, dark, masculine, clean, harmonious and honest.

So people do associate personality and information with various type styles. They react to type.

At this point we've decided on a format, we've designed a format, and we've selected a type style, so now we're ready to design.

Another thing I like to do with my students is to encourage them to look at good examples. I start them out by showing them a few things and direct them to look at other good materials themselves. I encourage them to borrow what they can as a learning device. When you get to the point where you are putting out a professional publication, I don't think you can afford to do that any longer. If you cheat, and steal an idea, the worst thing that can happen is that people will get it in the mail, and they will think it's something else rather than your own thing. In other words it's important to establish your own identity.

Now, I think we should show some examples. I'm not going to give you a history lecture, but I did want to show you good pages and try to identify some of the things that make the pages good. I want to tell you about a few of the things that contribute to the legibility of type on the page.

First, choose a type that is legible and appropriate to your subject. I want you to know some of the rules that I encourage people to use to begin with, but I'm sure that you'll be able to figure out a number of exceptions to the rules. The optimum line length should be an alphabet and a half or about 44 characters. This is about seven words. You should recognize that the longer your lines are the more leading you need between the lines. The rule I use for leading is one-third the height of the letter. This is tailored by the length and height of your descenders and ascenders. The longer your descenders and ascenders, the less leading you need between the lines. A typeface like Garmond or Palatino which has long ascenders and descenders needs less leading than Helvetica which has a very short ascender. Word spacing becomes a problem for people who put out their publications with typewriter type. Regardless of what typesetting method or printing method or quality paper, you can have a well-designed publication. The printing need not be expensive. If you're having it typeset, abandon the kinds of things that happen when you're typing with a typewriter and get very good letter spacing and word spacing.

In letter spacing what we are trying to achieve is a balance between positive and negative space. We want the space between the letter to balance with the space inside the letter. This doesn't always happen automatically with type. For the word space, we want to have the width of the letter space of the lower case "i", if the line is set in caps and lower case. The best page is the one that has overall texture or color that is even and doesn't have rivers of space between words or at the ends of sentences. The best page has this sort of knit textural quality, an evenness that is the result of good letter spacing, good word spacing and good leading between the lines.

Incidentally, the word "leading", which refers to the space between the lines, although it is done with computer-assisted typesetting equipment today, refers back to the time when you had to put a piece of lead in between the letters and lines to get the proper spacing.

Another decision you have to make is whether your copy is going to be justified or unjustified. Justified means that both the left and right margins are lined up. Much of the typography you might see today is unjustified on the right, and that has some advantages. It gives you the opportunity to have lines that don't have uneven amounts of space between sentences. With justified margins, you get your even margin on the right and left, but you have to put in different amounts of space between the words on each line.

For paragraphs, I use a rather hard rule: only indent one "m" quad. An "m" quad is a square in every type size. Type comes in a variety of sizes, and it's measured in its own measuring system. In the pica system, there are 12 points to a pica and 72 points in an inch. The sizes run 8, 9, 10, 12, 14, 16, 18, 24, 30, 36, 42, 56, 72. For each one of those point sizes, the square of that number of points is called an "m" quad. The "m" quad should be used to determine the spacing and size of your paragraphs.

Lettering up to the time of the Renaissance was all calligraphy, hand-drawn letters. Artists impose geometry in everything, in architecture, in painting, and logically into the printed page and into the actual design of letter form. Some later letter forms were arrived at entirely through geometry; they still have that "thick and thin" that harks back to the time of calligraphy.

In the twentieth century many letter forms are still geometric, but they are more related to machinery, with very little, if any, relationship to calligraphy.

I think a designer of a publication should have an appreciation for the families of type, what they were designed for originally, and what their appropriate uses are now. Printing in the 19th century involved working with only one typeface. It was impossible to mix styles, and I think it is still a good idea for designers today to deal with one typeface, and really learn its potential. Most type designs merit that much attention. The type designer designs a Roman, an italic, a bold, an extra bold, and so on, all of the weights and sizes necessary to communicate all the information you need. In the late 19th century, in the time of the Industrial Revolution, people went berserk with this capability. Type shops, in an effort to be contemporary, tried to keep up with all the styles. Thus it was less out of design than necessity that when someone set up a poster, or did a book, or a newspaper, they mixed styles. It was easy to run out of one style of type or another and thus a tradition of mixing styles developed. I object to that, and encourage using one typeface for all the different things, unless there's a very good reason for mixing.

I should point out that type does come in a number of different weights in one style, and it is possible, of course, to do a lot more with that.

Some of the more modern typefaces make it possible to say visually what the word is actually saying in terms of its meaning. For example, the word "swimming" might be set in type that visually implies a swimming motion. One zipper making company uses a logo which uses the word "zip" in such a way that not only is the sound of the zipper implied, but the action of the zipper is simultaneously visually portrayed.

One of the things you might want to do is design a logo or masthead for your publication. This should be unique and very individual, and reinforce your periodical's identity. You're probably all familiar with Press-On letters. If not, you should be, because they offer you a lot of opportunity for inexpensive headlines or logos in a variety of styles and letters.

Another thing that can help your printed material visually is to use line engravings or photographs. Recently a play was printed with the dialog of different characters printed in correspondingly different type styles: one characters spoke in slabserif throughout, another in italics, and when somebody made an exclamation it was printed in much large type. This sort of thing is naturally somewhat experimental at this point but it shows the endless possibilities available in publication design.

I have not yet mentioned the importance of paper to the design of a publication. Paper is an important part of the personality, the image, that you're trying to build. Choose a texture, style and color or colors that are appropriate to your subject matter. The idea is to present a format that people get used to seeing.

One thing that those of you who are from the campus area are used to seeing is the campus symbol, which was designed by a committee of which I was a part. We did a market survey of the faculty, students, and staff of the university, to get an idea for the design. We gave them about five examples to choose from, and we also provided room so that people could make their own suggestions. Some of their suggestions were wonderful, funny, but a lot of them, well, they weren't altogether practical for the university. In a word, they were dirty. Anyway, while we were trying to design an entirely new symbol, someone suggested that we take the old numen lumen and do a hard-edged version of it, with the same elements, the eye with the sun, etc., and see how that

would do. Eventually, the mass opinion was to go with this. So we cleaned it up and made a symbol. This is a good example of how such things are designed; what you imagine in the beginning is rarely what you end up with.

Finally, there are some of graphics that can make information visible that cannot be made visible in any other way. Maps, for example, are a kind of this "reprographics." We all know that the world really doesn't look like maps, but there is no way to verbally describe the shape of a coastline, for example. When it becomes imperative that you communicate this kind of information, only a map will do the job efficiently.

Selected Afterthoughts

There are several very good books on the market today for those who would like to learn more about graphic design. Allen Hurlbut's book Publication Design would definitely be a good investment; it's a compilation of the fifty best-designed books of the yar. Hurlbut was art director of Look magazine just before it folded, but I'm sure it didn't fold because of him, he's a very good designer!

Carl Dair's Design With Type, Aaron Burns' Typography, Emil Ruder's Typography, and James Craig's Production for the Graphic Designer are others that I highly recommend. This is the bibliography I give all my type students.

There may be some people who use sanserif exclusively, supposedly in a spirit of modernity. I use all kinds of type. We are culture bound by our alphabet and the way we are used to seeing letters. The process of type design is a slow one, but it does evolve. It moves forward like molasses, or perhaps more like a glacier. You've seen today the change in letters from the 15th century to today. I'm sure we're going to see a continuation of that kind of development. Our type, the symbols we use to communicate will change and evolve. Right now they seem to be becoming more simple. Herbert Byers said that the beauty of our alphabet for communication is the fact that it only has 26 characters, and it sort of undoes the efficiency of this if you have two alphabets that be served by one--a capital alphabet and a lower case alphabet. Thus Byers advocated using only a lower case alphabet. He also made the point that the factor that makes type legible is not the similarity of characters, but the differences in characters. He strove to make an alphabet in which there was as much difference as possible between each letter. No doubt you've all seen 17th and 18th century materials where the s's and the f's look very similar. Well, we've overcome that one but there are other problems left to tackle. We're on the dawn of a new era, of computer-assisted phototype setting, and thus fulfilled the prophesies of McLuhan by adopting the previous media into the next media. But so far the only thing we've done with the phototypography is taken the metal letters and put them onto film. There are now rapidly changing deisgns for new media. Slowly, we will learn to read sanserif better, faster, and more efficiently.

What kinds of materials are copyright-free? Well, all old books and seed catalogs, that sort of thing, are fair game. There are also places like clip houses. Recently I saw an advertisement for borders. It's called "The Border Hoarder" from Richard Slater Designs. It contains lots of border designs that you can use free from copyright infringements.

Anything else? Thank you.

HARVEY O. DAHL: INTRODUCTION

James P. Danky

Our last speaker for the day is Harvey O. Dahl who will speak on printing processes and costs. We've heard about other aspects of periodical publishing and now we have to get our new periodical published.

Mr. Dahl is currently printing Liaison Officer (not his own title), for the University of Wisconsin-Extension, and brings a strong combination of academic training and practical experience to this position. Mr. Dahl received a degree in journalism from the University of North Dakota, and while in Grand Forks worked for the University of North Dakota Press. He also holds an associate of science degree from North Dakota State School of Science in journalism printing, with an emphasis on printing technology. Since his graduation he has worked on newspapers and commercial shops in Wisconsin, Minnesota and North Dakota.

PRINTING PROCESSES AND COSTS

Harvey O. Dahl

Thank you. I'd like to talk to you today about some of the processes of printing that may affect the publications you do, whether they are newsletters, business reply cards, magazines, books, or whatever. I'd like to talk about costs, on how different processes can affect the publications you do and perhaps suggest some ways that you can keep your costs down. I'm an advocate of cheap printing, but I recognize that there is no such thing as cheap printing.

First, I'd like to talk about the printing process. There are really just a few ways that you can get things printed, and printing is nothing more than putting ink on paper. The way we do it has not changed much since the days of the Gutenberg Bible, but in the next decade or two we will see tremendous changes in the processes we use of putting ink on paper. The one process that we have used is now beginning to fade is called letterpress. Letterpress is relief printing, or printing from a raised surface. The image area to be printed is raised above the non-image area as ink is applied to the form. It adheres to the raised surface and is then transferred directly onto paper. The applications of letterpress today are for publications that do not have graphic embellishment, situations where you are working strictly with type. Rate schedules, price lists, postcards, short-run type items make it a more economical method of getting things printed. It's also used in newspaper industry although it is beginning to be phased out.

The technologies of the 1960s began to seriously compete with the volume of letterpress printing done, so that a portion of the market is now being rapidly taken over by another printing process called offset. Offset works on the principle that grease and water do not mix, and in this particular case we interpret grease as being the ink. The inks used in printing are primarily an oil-based pigment that does not mix with water. And the offset method uses this principle to apply ink to a flat surface: a sensitized (usually a light sensitized and chemically developed) printing plate that we can put on the press, and run the water or dampener rollers over it. The water will adhere to the non-image areas but it will not adhere to the image areas. When the ink rollers are applied, just the opposite occurs. This image is transferred, then, onto a cylinder or onto another part of the press, which then transfers the image onto paper. This is a little bit more difficult, a little bit more technical way of getting the image onto the paper.

Another process that you would use primarily in longer-run publications is one of rotogravure, which is nothing more than a round, running from a rotary press. There are both sheet-fed and web-fed gravure printing presses, used primarily in catalogs. National Geographic is run on a gravure. The Sears and Penney's catalogs and many of these type of sale catalogs are run by this method. It is probably the best method you can get for high quality color reproduction. But the cost of this system is so high that until you get into extremely long runs, it's very prohibitive. The staunchest supporters

of this process will usually agree that a half million is the shortest run that's now practical. But there are new presses coming onto the market that will probably make rotogravure a more viable method of periodical publishing in the next decade. For the past 15 to 20 years, the printing industry has been saying that gravure printing is going to be the process of the 1980s, and certainly their projections of 20 years ago are coming true. Gravure is basically the opposite of letterpress. Rather than printing from a relief or raised surface, you print from a depressed or sunken surface. It's called intaglio printing. All the images are depressed into the plates. These small reservoirs are a series of little wells, maybe as many as 200 to 300 per square inch and as the cylinder on the press rotates, it bathes the plate in an ink reservoir. As it emerges, the excess ink is scraped off by a blade, called the doctor blade. The ink stays in the reservoirs, and as the paper goes through the press it is applied directly onto it. The cost is due to the cost of making the plates, which is very prohibitive for short runs.

The other process of printing is one called screen printing--great for T-shirts, or printing on odd shaped or unusual type materials. Its applications are very limited in publications printing, but it is another method of having materials produced. Frequently posters will be silk screened. It allows you to go with some relatively low cost methods of production for extremely short runs. However, in the same vein, it would be more expensive than the letterpress type of printing.

Those are basically the processes of printing used for anything. They all have their various offshoots--letterpress presses are everything from the platen, where you've got a flat surface here and a flat surface here, and you put the paper in between and squeeze them together and get your image; sheet-fed, which is nothing more than running an individual sheet through the press; web-fed where all your paper comes off a roll. The systems have a variety of different products, and new ones keep coming out all the time.

The printing industry is right now in the midst of its own technological revolution. Things were building very slowly for 50 to 60 years; then all of a sudden everything just went out the window, and the age of the computer is making tremendous changes in printing methods.

The way you handle the publications you primarily work with is going to be determined to a great extent by the type of printer you employ, the type of facilities the printer will have, and also by the amount of material you want to print. If you're going to do major books or long-run jobs, you're going to work with relatively large commercial printing firms, but if you're going to be doing short-run type things, even some newsletters (that is if you're talking about just a few hundred copies), you may work with the instant printing type of facility. It's a method of offset usually used in shops, a somewhat simplified version: they frequently use paper plates, or foil plates and it holds the cost down.

The cost of printing is one thing which I'm sure everyone is very concerned about. It's one of the things that I think should be right on the

top of your list whenever you're getting anything published, whether you're working simply as a publisher or, for example, the publications coordinator for an office. Look first at costs. What will it cost to use the different methods? But do not sacrifice the quality of the publication, or the graphics or the colors. These are all important elements of a publication, as well as legibility, the readability, and whether the publication will maintain its effectiveness. You can put out a publication relatively inexpensively that doesn't tell anything. You can also put one out very expensively that doesn't tell anything. The trick is to find the happy medium, and that's something that has to be a personal judgment. You can get half a dozen experts together, and they will give you a half a dozen answers on whether your publication is too expensive, or whether it's effective to the audience. Those are the decisions you have to make. What's effective in your eye may not be effective in mine, but beauty is in the eye of the beholder, and the publication has to satisfy you.

I guess the most important unknown quantity in a publication is the mailing cost. There are a number of ways in which you can hold your mailing costs down. By all means, if you can qualify for a non-profit organization permit, do it. You'll save yourself a lot of money. The post office will mail the same product for a non-profit organization a lot cheaper than they will for one that does not qualify. So if you're in that area, take a very close look at getting involved in the use of permits for your mailing.

The larger and heavier the product you try to mail, the more it's going to cost you, so you want to take a close look at paper. The trend nowadays is toward lighter-weight papers; some of them even have the feel and look and bulk of heavier papers, but they're really much lighter. Stanford Research Institute just concluded a study a few months ago using a new material, similar to cotton fiber, called kenaf. It's been proved to have very good strength and durability, but it's still of a lighter weight. Of course, when you start mailing out a large publication, every ounce that you can save is really going to add up by the time you get to the end of your mailing list.

While the trend for lighter papers is going to continue, the cost certainly is not going to go down. If you use a 50-pound book paper now for a magazine, and you drop to a 35 or 45-pound paper, chances are you're going to pay the same cost for it. Your savings will not come in your production costs, but in your mailing costs.

Those of you that are involved in newspaper work probably are aware that the newspaper industry is also switching to lighter weight papers. While most newspapers 10 years ago were printed on a 36-pound newsprint, they are now on a 32-pound newsprint, and within a couple of years will probably be on a 30-pound newsprint. And there are a couple of advantages that you will get from it. One of course is less weight for mailing savings; but also, if you're working with long runs, you get more paper on a roll. If you're working on large projects, 30-pound paper off a web, there are a lot more books in a roll of paper than there is in 32-pound or 36-pound. Production costs go down. In the competitive world of printing, those cost savings are generally passed on to the user.

If you do any mailing of overseas material, you want to be very seriously concerned about holding the cost of shipment down by using lightweight papers. Whichever printer you would deal with, or printers you'd deal with, they would have all sorts of information on different lightweight papers. Look at them very seriously. They are a good savings potential.

One of the other things you need to consider is the size problem. If you are not a subscriber to the post office Memo to Mailers, I would suggest you contact your local post office and see about getting on their mailing list. Many of you may not have seen a copy of the oversized form the post office put out. It's an 11 x 17 sheet that defines the sizes various types of mail must be to avoid paying the penalty rate. The publication is free. It's just about the only free thing you're going to get out of the Post Office. And it took me a number of months to get on the list. So if you want to find out about postal increase proposals, anything to do with mailing, I would suggest you do so as well.

If you're in Madison, I would suggest you address your inquiries to Postmaster John Whitmore, at the main post office.

In the last couple issues of that publication were pieces of information concerning not only the size of publications, but also the weights. The post office is not only concerned with oversized materials, which may not go through their mailing machine; they're concerned with extremely light-weight, flimsy pieces of mail. There were a number of queries about the effect of the mailing machines on publications as they're handled. The problem is that material now being mailed--like postcards, business reply cards--are about the weight of letterhead paper. Mailing machines just chew them up. So the post office has established some rules on minimum thickness. And the fact is, if it doesn't meet their standards, it can't be mailed. So get the jump on them. Get your materials printed on heavier stock. It's going to cost you more money, but the rate of return, or the rate of survival, may be enough of a percentage increase to make it a profitable move.

The U.S. postal card, which you can at the Post Office, is 9000 thickness. The minimum thickness that can be used in the mails, as proposed in their recent change, which was to have gone into effect last April 15, but now has been moved back to November, will be 7000 for any single piece going through the mail. That's about the same thickness as 24-pound bond paper. It's not really very thick. And I suspect their thickness standards are going to get tighter.

One of the other changes that the post office has made which affects publications, is the format for business reply cards. They require specific areas and dimensions of it to be free of any information. You should also obtain that type of information from the Post Office, because if you spend a lot of time and money getting something prepared, and it doesn't meet their specifications, it could be just wasted time and money. These changes are recent, and the printers you would be working with may not be aware of them, so it would be best to take a sample to them.

The costs of printing can also be held lower by using less color, less graphics, standard sizes, and so forth. Let's assume you are just starting a newsletter. You of course have to look at the graphic side of it, as the appeal to the audience is very important. So maybe rather than spending the money getting it typeset the first couple of issues, you might use just the typewriter. This is one of the most difficult areas to determine cost savings when you're starting a new publication--how much money should you spend? Well, how much money do you have to spend? Don't spend anymore than absolutely essential to get the job started. But at the same time don't leave out some basic elements. Naturally, printing with several colors is more expensive than with one color. And the costs of using just black ink are generally quite a bit lower still. So if you're looking at newsletters, or at publications that do not require color to emphasize the graphics--consider black. It's cheaper. It reads well. And we are accustomed by centuries of reading to accept black on white as easily read, or more easily read than other combinations. Nevertheless, 15 or 20 years ago, the printing industry of America did a survey on the most readable combination you can get, and they found black on yellow has the best contrast, and is most easily read. But I think a black on white, not a brilliant white, but sort of an off white, is perhaps the most readable. And it is definitely the most economical. The cost of color in any kind of a publication is very expensive. If you're working with multicolor projects, let's say you want to do a National Geographic-type book, where you have as one of your prime concerns exceptionally high quality of reproduction. The cost of color separations necessary for the printing process, whether they are from a color photograph, a color transparency, or whether they are from specially treated graphics such as an oil painting, is very high and you should carefully weigh the impact before you spend the money on it. Frequently in recent years, people are going to what's known as pleasing color rather than a true color separation, where magenta, sienna, yellow and black are the four colors. Pleasing color can generally be obtained at about one-third list.

The costs of color separations are based on sizes, and the volume of work that a printer does. And not everyone has color separation equipment: it's very expensive. Even so, many of the smaller firms, those doing, maybe as much as $10 million of business annually are seriously looking at getting their own separation equipment. There are also houses that specialize in that type of work. There are a number of them here in Madison that have national reputations for doing fine color separation work. But it is expensive.

Selected Afterthoughts

The end result is about the same between normal color and pleasing color. It is not quite as sharply contrasted, and there is a little bit more of a blend, which is why it's a little bit cheaper to produce. You still have to generate the same separation of basic colors. The only difference in the work is the process. It's like going to town in a Ford instead of a Cadillac. It may not be quite as comfortable, but you'll still get there.

One of the biggest mistakes made when people are doing printing is not considering the use of screen tints in publications. A screen tint is a mechanical means of getting a tone of the base color. If you are working with black on white, screens will give you some greys. If you're working with two colors of ink, for example a red and a blue ink, you can mix them with screen values of each and come up with a purple. You can get some pinks, some light blues; and a lot of different effects by using that type of a mechanical method. The advantage is that when you get to the press, you've got two colors of ink to put on rather than three or four. Again, cost savings.

Most of the presses in use today are single color presses. However, the trend is toward more sophisticated press equipment. Two-color presses are becoming very common. And if you work with a printer that has two-color press capability, you may find it to your advantage to tailor your finished product a little bit more to his equipment. You'll get a better price. He'll like you better as a customer. You'll get what you want, and you'll get it cheaper. Regardless of what process you're using for printing, chances are you'd be doing it by the offset method. When you get up to about a million run, you may get some argument between offset and gravure, as to which is the cheapest or the best. But, generally, for anything from a few copies up to tens or hundreds of thousands of copies, offset is the best method. You'll get good reproduction, good speed, lower cost than gravure, and much better quality than letterpress. If you're using a lot of graphics, if you have a lot of photos in a job, offset will give very good reproduction.

The cost of graphics on a job are something that need to be considered very seriously. They add a lot to a publication. They also add a lot of cost to it. Halftones, which are nothing more than a reduction of the entire continuous tone print to a series of dots, are more expensive than straight line work.

Clipart--I don't like the term, because it's usually synonymous with poor quality, or with poor taste. There are a number of clipart type operations now, that have some very good materials. You can subscribe to a clip service, and it's a low cost way of getting some graphics into a publication. Most of the material is either a relatively coarse screened photo, or line art. But you just paste it down with the rest of your material, and it enhances the publication, while adding very little cost to it.

You want to walk a publication through a shop? Okay. Assume we're starting with camera ready copy, and by that I mean that everything is all prepared, ready for the printer's process camera. It doesn't mean it has to be the exact size you want it. Very frequently that's not true. If you're working with typewriter instead of typeset material, you would probably want to have your material typed on oversize sheets, paste up your job on oversize layout sheet, and have it reduced to the proper size in the camera. The first thing will happen when you take a job in the door of a printer,

is you're going to have a conference on how he's going to handle your publication. This really doesn't make much difference what size publication you're talking about. Let's say it's a newsletter. You've got it all camera ready, except one photo that you need to have reduced to fit, and a piece of line art that needs to be reduced to fit. Okay? You will have left space in your camera copy for these. If possible, if you're going to be doing this type of thing, get yourself a proportional scale, something I call a whiz wheel. It gives you the proper proportions. And remember that you can't reduce something vertically without reducing it horizontally at the same time, not unless you have a very special lens. So you've got your materials, you've had your discussions, you've told the printer you want to print this black on white because you're starting a new publication, you want to hold your costs down, you want to print it on a relatively light weight of paper because you don't want your postal costs to be high. He then will run this through his shop, starting probably with a scheduler who will establish a schedule for this at all production stages. The first step in getting this into print is to get it to the preparation area. There they will take the camera copy, and put it on a copy board. They will either have a large process camera that will cost anywhere from $70,000 to maybe $150,000, depending on the level of sophistication, or they may have a smaller process camera as big as this dais which could cost as little as $1500, or as much as $10,000, which would take up no more space than this, and be very excellent in its qualities. They put the material into the camera, make a negative of it, very similar to a negative of a photo, except that rather than having continuous tone, it's a very clearcut black and white. They will probably make a photo-mechanical transfer copy of the line work, and then using a halftone screen, will make a negative of the photo at the proper percentages. These they will strip into the negative as they are stripping the negative onto a goldenrod flat, which is an oversized, plastic-coated piece of paper that is just used as a base to work with. This is frequently called a film flat. They will take the film flat, and use this in a vacuum contact to a pre-sensitized plate. This plate may be of zinc or aluminum, or any of a number of different alloys; they will expose this with light. If the printing firm is large enough, it may go through an automatic plate processor, which has been preset to take care of work for their particular operation. The plate will then be put on the press, and away they go. After it's printed, hopefully you will have allowed enough time, or the printer will have been able to schedule it well enough in advance on the press, so that it can dry a little bit before it goes to the folder. Even though they can put some very quick drying materials into the inks, it's still nice to get your printed piece without smears and smudges. They will fold it, deliver it, and then they send the bill.

That's basically how a really small publication goes through. If you're working with larger publications, you're going to have to have the type set, you'll have to read galley proofs, maybe make a page dummy for the printer, or work with him while he makes one for you, and arrive at your camera copy, all in three days more than you want to allow and in four days less than he says is absolutely essential to do a good job.

The cost of type varies--if you're talking about the old traditional hot metal or the linotype method of composition versus the small phototype setting units, versus the large computer assisted phototype setting units, the costs of composition are just all over the place. A number of factors are involved. One is the amount of work a printer has. If he has to do overtime, or has to pay overtime to his employees to get your job done when you want it, he's not going to absorb the loss--he's going to pass that on. One way of avoiding that is to try to do the impossible--add more time to the production schedule of the publication. Let's take an 8½ x 11 page, a typical size for a newsletter. The cost of composition may be anywhere from $7 to $20 depending on what size printer you're working with, and what type of material you have on the page. The costs of composition vary very greatly, but all of them are high.

Unfortunately it happens with most printers, regardless of how good they are, they're going to do a bad job once in a while. But a conscientious printer should not give you those bad copies. If you order 7,000 you should expect to get 7,000 good copies. And if you get 50 bad ones complain to him. If he does it again, tell him you'd like a reduction in your bill. If he still does it, change printers.

Usually 24 hours is sufficient to complete a job. It depends a lot on what you're putting on the paper and the type of paper you're putting it on. If you're working with a regular finish paper, or a vellum finish paper, the drying time necessary on those will be less because the ink is sort of absorbed into the paper. It will be less there than it would be on an enamel stock, because on an enamel stock the ink lays on the surface. And they use inks now that are almost instantly dry. In fact, when you get into large lead fed operations, the sheet passes through an oven and it heats the ink and dries it almost instantly. It comes off the press folded ready to go into the binder.

Should you expect a printer to go 10% over? It depends on what kind of contract you have with him, if you have one. If you want 10,000, you should expect to get 10,000 and pay for 10,000. Not 11,000. If you wanted 11,000, you should have ordered 11,000. If he wanted to sell you 11,000, he should have given you a better deal and talked you into 11,000. It depends entirely on the contract you have. If you tell a printer you will come out with a magazine each month, you have a subscription list of 6500, you want 6500, not 6600, not 6400. That's particularly critical if you are selling this publication. If you've got a subscription list, you really can't afford to have any extra copies running around that someone could get for free. It's not good for your business.

Word processing is not a new system. It's just greatly expanded in the past few years because of the need to get information out quickly. Word processing involves a typewriter or some glorified keyboard, maybe with a video screen attached. The advantage is that once you do all the key strokes on something, you've captured it, either on magnetic film

or punched tape, or a magnetic disk. The idea is that if you start out with a large publication, you may have input from a number of sources. If they can independently input their portions of the publication, you can have the materials set one place, merged with material from another place, and at a central point you can develop the basic document.

Text processing goes a step further, in that it prepares the material for running through typesetting computers. It's an automated system that is going to become very common in even very small offices. The word processing systems can be used independently or tied in with typesetting--it's not a printing equipment as such. It's more office equipment. A lot of firms use them to generate letters--if they want original copy letters to go to 100 customers, they can set the letter once, code the system to generate the proper heading from an established list, and give the same letter to 100 different people, very quickly. Some of the systems will give you about 155 characters per second.

The technique of putting into a publication a little insert, maybe on different colored paper or different textured paper, is very common in magazines. When you look at trade publications, you will frequently see generally an ad, maybe on a different kind of paper, maybe something special, that has been incorporated as part of the publication. It's a good advertising gimmick. The legality in various situations you would have to take up with the Post Office.

Most people prefer a proof of a job, prior to printing, even if you furnish camera ready copy. In my office, it's a policy that with books and large publications, anyone that wants a proof is going to get one. On books they're going to get one whether they want one or not. We will not give the printer the okay to print without having seen some sort of proof.

Proofs are made from the negatives. After they have got the material all stripped and platted, they will make the blueline proof and fold it. Sometimes they are folded in machines, sometimes by hand. If they are folded by hand, you have to allow a lot of leeway in what your finished product is going to look like. There are some things that will not look right to you. They probably are right, but by all means question them. It could be that it was folded off a fraction. Take a piece of 8½ x 11, fold it four times, and see if you can come out with nice square corners, everything in the right place. If you can do it, take it to your printer and tell him he should be able to do it. But if you can't, don't expect him to be able to do it either. It's very difficult. I can't do it.

If you're doing a multicolor publication, and you want to do color on one side, or on specific pages, you will then want to know how he normally folds or runs a job, in order for you to know exactly where to put your material. Let's say, for example, you're doing a magazine, and you want color on part of the run. What you would have to do is get from the printer a folding dummy of each signature, so that you could determine which pages you could have color on.

You can make changes up until the printer tells you he's got the job off the press. Well, you can make changes then, too. But the cost of making changes just skyrockets the further along you get in publication. If you furnish camera copy to a printer and you then make changes on your blueline, it's not going to cost you as much as if you call in two days later and say, hey, I want to make a change. And he'll say, I've already got this in plates. You're really obligated to pay the cost of having to make the plates over. He will bill you for it. Which is another reason to have a proof, so you can check before you get to that point. If you make changes in your job after it's been put into negative form, you may have to reshoot the entire page. He may be able to cut out a portion of the negative and insert the correct material. If you're changing wording within paragraphs or within the main body of the copy, you're going to have to reshoot the whole page, and those are things that you really are going to pay for.

Every press has some area that you cannot bleed off the edge of the sheet. If you're working with a sheet-fed press, the gripper edge cannot be used to bleed without allowing extra paper. Let's say you're running a newsletter that's 4 pages, 8½ x 11. You would run that on a 17 x 11 form, printed both sides. Say you want to bleed a photo on each end of the 17 inches. The printer may have to go to larger stock in order to do that. If he does, he's going to have to spend more money on paper, and he's going to pass the charges on to you. So it would be best to find out from him in advance how he normally operates on projects like that.

Anything else? Thank you.

That ends our session for today. I'd like to thank the five speakers. I certainly learned a tremendous amount. But I'd also like to remind you of the tours of the Library School that Dr. Bunge mentioned earlier this morning, and to invite you to the reception at the University Club, out the front door and to the right, at 5 o'clock, with dinner later for those of you who pre-registered. The sessions tomorrow will be held both here in the auditorium and across the street in Great Hall, and we'll have the blackboard as you come in the lobby indicating where they are to be. Thank you.

INTRODUCTION: May 12, 1978

James P. Danky

Good morning! Despite my investigations last night, it turns out that there is nothing I can do about the heat. Thank you for bearing with it today. We've also allowed about a half-hour break between the sessions plus lunch. Hopefully, we'll have more time to stretch and get somewhere where it's a little cooler. I probably can't control that either.

Today we're going to break up into two groups. Four of the sessions will be held here (we noted which ones will be held here on the blackboard where you came in). The one on Wisconsin Lifestyle and little magazines this morning will be here in the auditorium and the one on scientific periodicals and agricultural periodicals will be across the street in the Great Hall of the Memorial Union. There are several people who will be out by the information desk who can guide you if you don't know how to find that room. There are also plenty of signs in the union itself. If you go up the main stairs, the large set, and then take one more flight of stairs, it will put you there. There are also elevators.

With that I'm going to depart to go across the street for the session of scientific periodicals, but I'd like to introduce Barbara Arnold. She and I will be splitting the duties of introducing the moderators today. Again, if you have any questions, please just come and ask either of us.

I have two more announcements to make. The lunch for the Library School Alumni Association will be in Tripp Commons which is on the second floor of Memorial Union. If the people attending that would just go over and get their lunch, there will be an indication as to which room you should go to. It will probably be on the third floor, which is one floor above Tripp Commons.

Barbara Osborne, who has on a red skirt today, asked me to encourage anyone who's an editor or publisher who'd like to meet for lunch should meet at the information desk here in our lobby.

I'll let Barbara take over here, and I'm going across the street.

JAMES R. BATT, INTRODUCTION: Barbara J. Arnold

I'll give all of the people who are not here for Wisconsin Lifestyles time to get up and move over to the Great Hall at the Union. Would all of you that are staying like to come up a little bit closer since we're going to be having questions and answers. It might be a little bit easier if you'd come up a little bit closer.

Thank you very much for coming up. It's a little warm but I think it'll make the discussion a little bit easier.

I would like to introduce the moderator for this session, James R. Batt, who is the executive director of the Wisconsin Academy of Sciences, Arts and Letters. Mr. Batt also serves as editor of the Wisconsin Academy Review and assists with other Academy publications. Mr. Batt.

WISCONSIN LIFESTYLE

James R. Batt

Thank you very much.

I should like to introduce the panelists each of whom will make a presentation of fifteen to twenty minutes. Before I do, however, I would like to back up for a moment. When they say that I am editor of the Wisconsin Academy Review, I do have a journalistic background and I have been very much involved in the Review up until recently. Betty Durbin is not only the managing editor---the fact that I am editor is more a freak of bylaws than fact---so the credit should go to Betty Durbin. She happens to be sitting over here and I suppose partly that's what motivates me to be honest. Betty, would you stand please?

Our three speakers today are highly experienced and, of course, then very well qualified in the work that they are involved with. I should like to introduce each and have each one of them come forward.

I would like to say that Jill Weber Dean is the lost baroness of Westphalia because she told me that I needn't just read what is said about her here. It would be very interesting if I would make up something about her. Maybe she really is the lost baroness, but she is also the managing editor of a well-known journal, the Wisconsin Trails. Jill, would you please join me here.

Mickey McLinden is the editor of Traveler and Director of Publications for the Wisconsin Division of the American Automobile Association. Mickey, would you like to come forward please.

Our third and last panelist to join us this morning is Emily Osborn. Emily is the editor of the Ocooch Mountain News. If you don't know about the Ocooch Mountain News, you really should. It is a very colorful and delightful and edifying magazine. She describes it herself as a regional monthly feature magazine of Southwestern Wisconsin. In edition to her monthly editing duties, she's working on a book of poetry to be published by Ocooch later this year. Emily, would you join us, please.

Some of you, maybe most of you, remember the late Leslie Cross who was book editor of the Milwaukee Journal for many years. He wrote a column for our Wisconsin Academy Review, which is a quarterly publication, for a department called Bookmarks Wisconsin. It was one of the last pieces written by Mr. Cross before his death. Interestingly enough, it dealt with the subject of regional publications, primarily with regional book publication, but I think part of what he said certainly speaks to periodicals as well. I would like to quote a few lines, a very few lines, from the column by Mr. Cross---since, in a way, the words seem to provide a kind of a backdrop for our discussion today. Mr. Cross wrote: "Speaking for myself, I think that 'American culture' (he had parentheses around American culture and he indicated that this phrase should be set off by quotation marks to denote a possible irony) has been spread too thin.

Granted we are a nation. Granted regionalism, as such, has tended to be disappointing. Nevertheless, the view from Wisconsin is different (he underscored the "is" to make sure we got the emphasis) from that in San Francisco, New York, London or Paris, not better---in many ways it isn't---just different. We Wisconsinites, I'm a native, have come a long way from the frontier---a fact that we often forget. I have managed to get a glimpse of these things from Europe. Ours is a big country. I think it would be good if more of it were heard from."

The three panelists and I, (sitting here in a sense representing the Wisconsin Academy Review and the Academy of Publications) are a sampling, as many of you are, of the voices of regionalism. Now, Jim Danky told me that I should also talk a little bit about the Academy Review. I'm going to make it brief so we can get on to our speakers. I have some copies here of the publication if any of you would like samples. I'll set them down below the table and you can pick them up after the program.

The Academy Review is a quarterly. We like to think of it as a kind of lively journal of the sciences, arts and letters of Wisconsin. We put out a transaction every year, which is accomplished in scholarly papers most of which do focus on the aspects of Wisconsin's sciences, arts and letters. The Review is interdisciplinary in nature. We have certain columns that we run and certain departments, one of which is "Bookmarks Wisconsin", for which Leslie Cross wrote. In that we write a column usually, and book reviews. The reviews are, I like to think, legitimately provincial in the sense that they deal only with books written by Wisconsin writers, published in Wisconsin or on Wisconsin subjects. Most of the articles do relate to Wisconsin---not all. We carry fiction and non-fiction alike as well as poetry and typical articles in the most recent issue would be a brief historical sketch of Fond du Lac, a couple of items on Wisconsin's exotic or non-native trees or shrubs. Previous ones have dealt with everything from edible wild plants of Wisconsin to the early career of Hamlin Garland. It is primarily a Wisconsin focus. If you'd like to discuss this further with Betty Durbin, I'm sure she'd be pleased to talk with you about it. We do not or we are not in the position to provide renumeration for writers and yet we have had some of the best writers going in Wisconsin, I think. In fiction and non-fiction, the poetry of Edna Meundt and the fiction and non-fiction of Mill Ellis are fine examples. In this particular issue we carried a portion of Barns of Wisconsin, so we've been very fortunate in that regard.

Let's move on to our speakers. I'll ask each one to make their presentation in the order in which they were called. First would be the Baroness Dean.

WISCONSIN TRAILS

Jill Weber Dean

I have been asked to tell you a little bit about the background of Wisconsin Trails. Since we did not have sufficient quantities available to include the magazine in your packets, this is an example of what it looks like. It's a 9 x 12 glossy. It has a color photograph on the front. We substituted instead the annual calendar that we publish as a spinoff from the magazine. If you're a regular reader, you'll recognize most of the color scenes in the calendar as being scenes that previously had been published in the magazine. Certainly the color photography (much to the chagrin of this editor and many writers who work for us) seems to be the one outstanding element that most readers mention when they mention magazines. I imagine that is what most non-readers think about if they recognize the name at all.

Wisconsin Trails was founded as Wisconsin Tales and Trails in 1960 by LeRoy Gore, the late LeRoy Gore. Some of you may remember him as being the gentleman who became notorious, I think is the proper word, with the "Joe Must Go" McCarthy recall campaign. That campaign was unsuccessful and it generated a great backlash of ill-will. Mr. Gore was having a difficult time operating his printing business and in some other areas, and he decided that he would start this magazine patterned I suppose on the Arizona Highways, which is the greatdaddy of most of these regional magazines. He used his "Joe Must Go" supporter list---contributor list, worked up a little description of the magazine he intended to publish about Wisconsin and mailed it out to that group of people. They formed the nucleus of the subscribers of Wisconsin, in those days, Tales and Trails.

That magazine was not strikingly successful. It was purchased just about one year later by Howard and Nancy Mead, a Madison couple. They thought they were the perfect people to engage in magazine publishing. He had a background in English and literature and her background was in art. They thought it would be fun to do something together. They thought it would be nice---and nice is probably a good word---to publish something about Wisconsin that would allow other people to enjoy the state more. So, they embarked on this periodical. Now, Howie's background was in English, but it was in literature. He had no journalistic background to speak of. Nancy's art background was in ceramics. They found themselves in more trouble than they had expected, but they were very lucky. They found a couple of knowledgeable people in the area of design art and photography to help them begin to lay out a magazine that was acceptable in the marketplace as a professional job.

Howie claims that alot of his friends accused him of buying the magazine just so he could get something he had written published, and there might be some truth to that. He wrote, I think, five articles for the first issue under five different names in what he thought was five different styles. Anyhow, the magazine having survived its first few years has developed a kind of momentum of its own.

It is still very much the product of Howie and Nancy and their perception of what they wanted their magazine to be, what they wanted it to do. So far as I can tell, they modeled their ideal magazine on Vermont Life, a kind of combination of Vermont Life and Arizona Highways, but especially Vermont Life. They chose on purpose to present a positive view of life in Wisconsin, and because they chose a quarterly format they affectively ruled out the opportunity to cover anything really timely. We can't cover news.

Neither one of them had any experience in the field of advertising and neither one really cared to engage in selling ads. I think they felt incompetent to do that and also I think philosophically it bothered them. They did not want to picture themselves as hucksters. They decided they would not carry any advertising in their magazine. That has meant a fairly steep cover price because the subscriber is carrying the full cost of the production of the magazine, our rent, my salary and everything else. Those firmly taken conscious decisions have really shaped the magazine ever since. It s a privately held corporation. We have about seven or eight employees. The total varies. We have both full and part-time employees. Howie and Nancy still own the entire stock of the magazine.

We have put together a kind of mission statement for the magazine and a guideline sheet that we provide for people who are interested in contributing. These are for writers, photographers and illustrators. We felt the need to do this because of the common misapprehension; there are two major misconceptions about the magazine, the first being that we are an arm of state government. Many of the regional magazines, Maryland Magazine and Vermont Life for example, are divisions of state government so many people think that we are. We receive some very interesting and amusing questions because of that.

The other misconception is that we have staff writers. I think that most of the resumes that come across my desk are from people who are looking for jobs on our staff as writers and reporters. We do not have any at all. All of the material that we publish, with very few exceptions, is provided by free-lancers, photographers, writers and free-lance illustrators. To help these people both provide material that would be suitable for the magazine and now, for our growing books division, we put together this mission statement and set of guidelines. We tried to codify the underlying understanding that we have about the magazine. We stated it this way: "The purpose of Wisconsin Trails magazine is to provide Wisconsin oriented feature material for Wisconsin residents and people interested in Wisconsin." We went on to add a little bit more to that since we do place some restrictions on what we are interested in publishing, in contrast to Jim and Betty's Academy Review. "We seek to present an honest yet overall positive view of Wisconsin past and present through non-fiction articles, photography and illustration." We do not publish fiction; we do not publish poetry, an occasional exception being made when it's written on assignment to accompany a photograph. We do not publish crossword puzzles or cartoons. Essentially it's non-fiction articles illustrated either by photographs or by some kind of artwork that we are interested in.

We list among the goals of Wisconsin Trails the following things. They are fairly obvious if you look at the magazine. We want to increase knowledge about Wisconsin, so a number of our articles are informative in nature. We want to increase appreciation for Wisconsin to provide opportunities for readers to participate in the good life of Wisconsin. For that reason, we have a number of articles from time to time that give people travel or recreation ideas and opportunities. We want to increase understanding of the state's history and development; to provide lively entertainment and informative reading, attractive and revealing photography and illustrations. To a certain extent we want to provide a showcase for the creative efforts of Wisconsin's writers, photographers and artists. This doesn't mean that we do not accept material from people who live outside the state. We do, and fairly regularly.

Part of our guideline sheet includes our rates. Part of the guidelines go into some of the more technical aspects of our magazine.

As far as the future of the magazine goes, I think most of us on the staff (rather some of us on the staff, but speaking mainly for myself), find the formula that was laid down 10 or closer to 20 years ago a little bit restrictive. We would like to be able to accept well-written, true material about Wisconsin and not have to feel that every piece we publish represents a positive viewpoint. We would like to explore the possibility of doing articles that perhaps are more relevant in a sense, of discussing trends or important issues of the day in Wisconsin. These are things that I think we will be experimenting with to a greater extent in the years to come, but I don't think anyone is chafing unduly under the basic, overall format of the magazine. I don't think there'll be radical changes in the future, but perhaps a little broader sampling of feature material about Wisconsin will be included.

TRAVELER

Mickey McLinden

Good morning everyone. I understand that most of you are from out of the city, so I join the Society in welcoming you to Madison. We've got a good city here now that the legislature is not in session. I hope you have a lot of fun while you're here, or already had your fun if you are going home this evening. Possibly after this morning's panel discussion, you'll go away with a little bit more knowledge. That is our aim.

Many of you, I understand, are librarians, publishers and editors and as such, you deal with untold thousands of words each day as we do. If you're from out smaller communities such as the one where I grew up in Florida, the words you really look forward to each week I think, are in your weekly newspaper. I think the weekly newspaper is Americana personified. When I was a lad in Florida in this small town, this editor, as most weekly editors do, had his own column loaded with little tidbits and personal items and such. The editor of this weekly newspaper had a column called "Nibblings by the Rat".

He didn't edit his copy too closely because he had a little bit of everything to do. He was the editor and the staff writer. He set the type. He ran the press, repaired the machinery and sold ads. He collected the money and on top of that, he swept out the back shop.

Anyway, in one of his columns, (I always got a kick out of it because it dealt with librarians at the public library), he had this little item which said: "The library will be closed for two weeks for the annual cleaning and vacation of the librarians." I always thought that librarians cleaned at least once a week. That is not the case.

Before I get into the AAA magazine, there's a weekly newspaper in western Wisconsin in which the editor has a similar personal column. He had a note in there the other day about the local hardware store. He said He said the local hardware store was selling smoke alarms like a 'house a-fire', which I thought was kind of cute. Then he had further down in his column: "The grass is always greener on the other side of the fence and you know that your neighbors don't have children."

Unfortunately Traveler magazine, a new publication, doesn't have a column like that. I'm thinking about it because I think it's a good off-beat piece of journalism, a little change of pace. However, our Traveler magazine is the official publication of the Wisconsin Division of the American Automobile Association. These are out aims: we try to provide car care and consumer information for motorists and travelers; we try to present a wide variety of travel stories for both leisure reading and for personal travel. We want to remind our members that they have many and varied services as members of the Wisconsin AAA. These services range from emergency road service to bail bond in the event of a traffic arrest.

We try to keep our members abreast of proposed legislation as it will affect motorists and travelers. Through the pages of our publication, we try to foster safety, both highway safety and pedestrian safety. We also try to support out public relations program, which includes projects and programs such as our school safety patrol program. The school safety patrol program is in operation at every elementary school throughout the state. It's been very successful. We try to give our readers information about Wisconsin since we are somewhat Wisconsin-oriented. We also have a calendar of events in each issue of our publication.

I like to carry some off-beat material which has nothing to do with car care or member benefits, just something light to relieve our readers and members of the cares of the day. In this last issue we had an article on jogging and one upcoming is going to be on birds and words.

As wordsmiths, you should all know that our English language is somewhat bird inspired. We have a lot of phrases, expressions, words and such like egg-head, bird-brain, goose pimples, birds of a feather and water-off a-ducks-back. We think it's cute and somewhat informative to have a little piece like that. In each issue we try to have something a little bit different, a little bit off-beat.

Traveler magazine, I guess, is the youngest periodical in the state. It started last October. It's a four color magazine, by that I mean it's multi-color. We have 8 and 16-pages of color, depending upon the total size. The rest is black and white. We publish nine times yearly now as opposed to twelve times yearly, as we did with our previous publication.

That previous publication was the AAA Motor News. The News was a tabloid newspaper. We think in moving on to a multi-color magazine format, that we have upgraded our membership publication. In the tabloid newspaper we emphasized what we in the news business call "hard news". This was mostly news out of the Highway Department, auto legislation and such. We tried to have only one or two travel stories, and because of space limitations they were kept very short. We didn't have any room to really expand. Happily, in our current magazine format we're able to put our emphasis on travel.

Under our tabloid format and the thinking of previous management, we were very, very pro-automobile and very, very pro-highway. Under a management change here several years ago, and under the new format of our magazine, we've had some revised and new thinking about Wisconsin AAA. We now find ourselves fostering a lot of the environmental causes. We do see the need for smaller automobiles. We do see the need for very, very strong energy legislation at the national level, locally also. We do see the need for improved public transportation and in the months to come I think, if you're an AAA member, you'll see that reflected on the pages of our magazine.

Traveler magazine is a one-man operation. I am it. I'm the editor. I'm the writer. I'm the designer, art director and in many instances, the photographer. I think we've had six issues and I've only purchased three articles. I don't have any difficulty in finding enough articles with the variety of fronts we try to cover. It's not necessary to buy very many

since we have limited space and we try to cover so many subjects. I've only purchased three articles, the rest have been written by myself.

I said it was a one-man operation, but I have the assistance of a legislative correspondent who covers motoring and travel matters as they pertain to our state legislature. He contributes a column about once every three months. I have the assistance of our public relations director at the Wisconsin AAA, and he occasionally contributes some articles. But 99% of the time, I do it myself.

Traveler accepts advertising. This issue and the previous five issues have been 50% advertising and 50% editorial matter. Our aim is 35% advertising and the balance would be editorial matter. Why do we accept advertising? Well, it's very basic; to help defray the cost. All of you who are involved in publications know that to publish a magazine, a multi-color magazine, the costs are absolutely staggering. Our circulation throughout Wisconsin is 242,000, and that is a lot of paper and a lot of ink. Incidently, while we have 379,000 members, you may wonder why we don't print 379,000 magazines. We print 242,000 because in many households we have more than one AAA member. To save money we send one magazine to that household whether it has one, two or five members.

Advertising does not pay all of our costs. I'm subsidized slightly by part of the membership dues. The advertising that we do accept in the AAA publication is scrutinized. We make sure that these advertisers are reputable. We run a Dunn & Bradstreet check on all of them, not only to see if they pay their bills, but to see whether they are legitimate business organizations or not. Anyone who advertises in our publication almost always carries an AAA endorsement. Anyone that does advertise, and we have this in our advertising contract, must reimburse anybody 100% if that purchaser is not satisfied. It so states in many of the advertisements. Incidently, a lot of the advertisers want to hit our specific market because the AAA member is an extremely affluent segment of our society.

To give you an example of how affluent, we took a survey about 18 months ago. The average income of the AAA member is $24,700 which is a tremendous average. If you've dealt with this type of per capita income, you know it's very hefty. So, an AAA member is one who has money to spend and certain advertisers want to take advantage of that. If they meet our guidelines we permit them to do so.

In watching our magazine six months ago, of course, it took a lot of planning and the planning included what size the publication would be. Why did we select 8-1/2 by 11 rather than something that was a little larger like Jill Dean's publication, or a little smaller like Ford's Time or Readers' Digest. One of the big factors is that the AAA clubs in surrounding states all have magazines which are this size. It makes it much easier for the advertisers, mechanically, if they can have one ad for all publications. In addition, we have a reciprocal agreement with other editors so that we can exchange travel material at no cost whatsoever. This helps keep our cost down. It is easier to do some swapping and measuring of type and pictures if we're all one format. That was one of the factors in the size of our publication.

We decided basically on a three column format because it was easier to read. Sometimes we do set stories on a column and a half, but basically it's three columns of 14 picas in width. We didn't go to four narrower columns since we want the eye to stay on the line a little bit longer. The three column format accomplishes that.

We have two types of paper. Here again cost is involved. We have a very, very light enamel or coated stock for the cover, back and color pages in the center. The rest of the magazine is on what is called a "rotomondo newsprint paper", which is a little better quality paper than the daily newspaper. It is of course much less expensive. As I say, when you start printing 242,000 paper costs are big. The number of subscriptions is a major factor in paper costs.

If you deal with publications, you'll find that paper costs are increasing. In the six months we've been in business, we've experienced two paper price increases and there is another one on the horizon. This is one reason why we have gone to two types of paper.

I thought we'd get a lot of smoke from our reader members since there were two types of paper. However, after the first issue, I got 29 letters from people who said they liked this type of paper because it doesn't shine. When they read it they don't have to hold it here, there and what have you. That point was never a factor in our selection. Maybe this is an idea for someone. I know that the Ocooch Mountain News uses two types of paper. One is a heavy cover, and on the inside, a little heavier, better newsprint type.

The magazine is produced entirely at Perry Printing Company at Waterloo, Wisconsin. It is a subsidiary of the Milwaukee Journal Company. All of the typesetting is done at Perry Printing, the paste-ups, all of the camera work, the plates, and of course, printing onto offset presses. Perry Printing even puts on our members' address labels and mails it for us according to zip codes.

Briefly, here is how I put together one issue of Traveler. Initially, I develop a theme. I decide on the stories. Then I write them and decide on the page design and layout. This of course, depends on the advertising. I should step back a moment. Before we get into writing we have to know how much room we have to lay out our advertising. What I like to do, copying many national magazines, is to place three or four pages of full page ads on the first few pages. I look at it from an editor's standpoint. I like to get those ads out of the way. Of course the first pages of the magazine are most beneficial to advertisers, as is the back page and the inside back page. I try to put three or four pages of ads on the first few pages, then I have the next eight or ten pages wide open--no advertising whatsoever, with all editorial matter. I think that permits us to proceed with more order. We don't have to do a lot of jumping to the back of the magazine. We can conclude a story on two pages or maybe go over to a third page. That's my thinking, anyway. After laying out the ads, deciding the stories, writing them, design and layout, we mark the copy and send it to the printer. The printer sends me galley proofs. We make our corrections and with other galley proofs, I give them dummies of my pages. Perry Printing Company follows it to the proverbial "T". They send me blue-tone proofs

back, as the pages will actually look when printed. I make any corrections I want, they make those changes and go to press. I work about six to eight weeks ahead of time, and we run, depending on advertising, anywhere from a thirty-two page publication, to a forty, or as with our largest issue in the past six months, a 48-page publication.

I'm also a member of the public relations department of the AAA. About 90% of my time is spend working on Traveler, the other 10% is devoted to other AAA public relations projects.

One last bit of information that you as historians, librarians and publishers may find of interest. I took a survey for a story, which will be in our July issue, of our 65 auto travel counsellors in our 19 offices around Wisconsin. I asked them each individually: "What are the ten outstanding man-made and natural attractions in Wisconsin?" You may be surprised to learn as historians that seven of the 10 man-made attractions in Wisconsin are museums. This ranges from Old World Wisconsin to the Milwaukee Public Museum in Milwaukee. Thank you.

OCOOCH MOUNTAIN NEWS

Emily Osborn

I feel very honored to be invited to speak on this panel today with three other state-wide magazines.

The Ocooch Mountain News is printed and published in Richland Center, Wisconsin, in the Southwestern part of the state. We're not a state-wide magazine. We're a regional magazine that started publishing in January of 1975. The first two years published we were bi-monthly. We brought out six issues in 1975 and six in 1976. At the beginning of last year, 1977, we made what for us was a really big jump to a monthly magazine, and we went to a color-cover format. I think most of you have a sample in your packet. This is our latest issue in which we went to bond paper for a cover.

Perhaps the first thing I should tell you, since it's one of the most frequently asked questions, is what Ocooch means. Ocooch is a Winnebago Indian word that means "place you go to shoot fish". I'm not sure why the Winnebagoes called our area of Wisconsin "the place you go to shoot fish", because although we have many beatiful winding rivers, you may know that we are not the land of lakes. You have to go into northern Wisconsin to find that kind of water. The way we found the name has a story behind it.

We actually found the name before we founded the magazine. I live on a goat farm about 12 miles north of Richland Center. I'm not a goat farmer, but some people on my farm raise goats and sell their milk for goat cheese. We were sitting around the dining room table one day having one of our many, many conversations about the fact that we felt there was a need for a different kind of publication in our area. Something that would not be like the weekly newspaper. Stein, who is the goat farmer, said, "Well, I just read in a book about that disgraceful affair, the Blackhawk War, that the Indians called this area of the state the Ocooch Mountains. I think a great name for our publication would be the Ocooch Mountain News". We had a name and what could we do; we had to create a magazine.

I was the logical person to do that because my background is in writing and journalism, and I've had experience in actually producing publications. I also happened to be working at that time for a small weekly paper in the Kickapoo Valley called the Kickapoo Scout. The Kickapoo Scout was being put out by a young couple named Bill and Mary Becker. I was sort of another person on their staff. We all did everything. We laid out the paper. We typed it. We wrote it. We sold ads. I approached Bill and Mary with the idea of a magazine. I had no money. If you were here yesterday and listened to the speakers talk about all the different things you should do to start a magazine, you would know that we did it all wrong.

I asked Bill and Mary if I could borrow their typesetting equipment. They were only using it two days a week. I said that we could come in when they weren't using it. Remember, Mickey said he had a one-man operation, well,from the beginning we've pretty much had a two-woman operation. My

friend Karen is an artist. Her art work and its very distinctive style, I think, has made a lot of difference in the magazine from the beginning.

The two of us went into the Kickapoo Scout office, worked late at night on weekends, and began putting together the first issue of the Ocooch Mountain News. It was only 12 pages. It was on bond paper. We printed a thousand copies and we didn't take any subscribers. We did no promotional mailing. I don't think we even announced it in the local paper. What we did was to get in our car and drive from store to store. We showed people our magazine, and since it said Billingham, Wisconsin right there on the front, it of course impressed a lot of our local people. We asked them if they would sell it in their store for us. An amazing number of them did, and we sold 500 copies of that first issue. We decided that since that paid for the printing bill we could do a second issue, which we did.

From there, we have grown. I think we reached a circulation of 1000 in the first year. At the end of that year, we decided that it was time we started taking subscriptions. During the next three years, we grew to a circulation of 3000, primarily in Southwestern Wisconsin. Two thousand of those are sold over the counter, 1000 are sold by subscription, and our subscribers are now scattered around the country with a heavy following in Northern Illinois. We tend to pick up a lot of people from Northern Illinois who come up to Wisconsin to vacation or have summer homes. They like the magazine and like to keep in touch with our area of Wisconsin.

Our staff, now in our fourth year of publication, has grown too. We have an office and some old touchy typesetting equipment. Our staff consists of two of us working full-time and three or four people working part-time. We have both in-house and out-house writing. That is, we have staff meetings with several people whom we consider to be regular writers. We get together once a month, and talk about the next two or three issues. We go out and do certain articles ourselves.

We're a feature magazine, that means that a lot of our articles are features about people in the area. From the beginning we have wanted to reach the local people in that area of Wisconsin. We wanted to put out a magazine that would be bought by everyone who lived in the area, not just by what you'd call middle-class or professional people or educated people.

Consequently, I think, the magazine reflects that in a variety of things that we put into it. At the same time, we don't really want to lose a lot of people who've moved into the area. These are people who are thinking out a lot of issues like living on the land, land use and development, disappearance of the family farm and the politics of the area. Many of the articles on these themes, as a matter of fact, are the ones that get written by staff members. A lot of the articles that come in that are volunteered by free-lance writers or written by people in the area tend more to be feature articles, local history, cooking and reminiscences. Between those two sources, we pretty much get the material that we think we'd like to have to put out the kind of magazine that we're comfortable with.

It's really exciting to work on, yet unlike all three of these other publications who know what's going to be in their magazine weeks ahead. We frequently are still making those decisions as we do the layout in the last week before we go to press. Actually I think we do some of our greatest brainstorming then. There's a certain excitement and spontaneity that may also come out of the fact that as staff members, we do all the different facets of the magazine ourselves.

Both Karen, our artist and myself, do the distribution. That means that we get into the car with 600 magazines and we drive let's say 150 miles in a circle. For example, one of the trips I do runs from Richland Center up to New Lisbon and Mauston and back down through Reedsburg and all the little towns in between. Believe it or not, I find that to be one of the most inspiring things I do in the magazine. I talk to people out in the little stores and onthe street people ask me questions and give me new ideas. I hear rumors of what's happening in that town. For instance, LaFarge, Wisconsin, that notorious little town in the Kickapoo valley, is almost always good for stories and newsbrief whenever I go through. There is a constant supply of people stopping me and telling me about the latest big issue, the last one being what's going to happen to Highway 31. I find that to be very essential to me, as an editor. I think we would have a very different kind of magazine if we weren't a monthly publication or if we made so much money that we no longer had to go out and distribute the magazine ourselves.

Money is a constant problem. We made the decision from the beginning to sell advertising. For us, in a sense, it's a way for people in our region to support something that they like. I think a lot of our advertisers do genuinely like what we're trying to do in the magazine. We touch issues that the local newspaper will not touch. Personally, I think they are wrong in not touching them. An example is the question of local township government.

Frequently, the local newspaper editor doesn't want to write anything about the graft that's going on in a particular township in our county. He is a friend of the three farmers who are on the board. Maybe one of them is also affiliated with some grain company and they'll take their advertising away or whatever. That really goes on, more so at the level of weekly newspapers, than as you get into the larger dail I really think out in our rural areas, there is not as close a watch made on local government. We're trying to do some of that without losing our strong emphasis on culture, folklore and local history.

What do we want to do in the future? I think we want to become financially stable. We need to sell a couple thousand more issues. I think we need a couple thousand more subscribers before I'm really going to know for sure that we're going to be around next year. I guess the thing that kept us going was the fact that we were supported by friends to start this venture. The two of us who did the work for the first two years didn't make any money off of the magazine at all. We do get paid for our work now. We as individuals, are not paid well enough, and we're not paid well enough to keep the magazine alive. I think it's been our passionate interest in what we're doing and a belief that we could eventually make it work that has made it work. We keep learning things as we go along, and we keep changing.

We don't have a format that's the same all the time. We're small enough, and maybe out of the main stream enough, that if we don't like something and we want to change it, I don't think that it upsets our readers.

We would like to get more subscribers and their ideas so that we can improve along these lines. We'd like to improve the quality of our writing. We could perhaps pay free-lance writers to do the kind of in-depth investigative article on some issue in the area, since I'm too busy that month to do that which needs to be done. We've been very lucky in having a lot of people who have liked our magazine and who have volunteered to do those kinds of articles. We'd like to improve the look of our magazine, the layout, the artwork. It is very much like the typography speaker yesterday said. He recommends to his students that they look at other publications. We look at other publications all the time for ideas. I think that if you're to see an issue of the Ocooch Mountain News that came out in 1976, and an issue that comes out now, you would see that we've learned quite a bit in two years. We are putting together a magazine that is easier to read and to look at.

I don't want to go the direction of becoming a slick magazine. I'm not particularly interested in having that high quality paper or going to a glossy full-color format. What is important is that we're doing it on a regional basis. I think that our interest is in being a part of a growing rural community in which there can be healthy small towns and healthy farms and a lot of interesting things happening in those areas.

I like living in the country. I don't want to have to come back to a city like Madison in order to earn a living. I guess part of my philosophy of life is reflected in the magazine inthat I have to create the kind of community and the kinds of things I'd like to see happen out in Southwestern Wisconsin. The magazine is involved in some other kinds of activities that are a part of that.

This year we are putting on our third annual Ocooch Fall Festival in which we've tried to get folk artists and crafts persons, musicians and story tellers and poets to come together to the Richland County Fairgrounds to share the things that they know with other people in the area. It's been a pretty successful thing to do. This year for the first time, we're also sponsoring workshops. One is on folklore, one on poetry and one on fiction writing. Usually, I think, those kinds of activities are centered in larger towns in Wisconsin, but we're hoping that as increasingly larger numbers of urban people move to rural areas, and as people in rural areas become perhpas more urban in their thinking, that there will be more need for workshops like these. There is a lot happening in rural areas today. There is more interest in preserving the culture and art of rural areas, so we are involved in that, too.

Selected Afterthoughts

Emily Osborne: We have tried to get storeowners in Madison and other larger cities outside our area to stock a few copies of the Ocooch. Currently selling for us in Madison is the University Book Store, Madison Book Co-op, Sakti Book Shop, Erewhon Mountain Supply, Whole Earth Store, Mifflin Street Co-op, Williamson Street Co-op and the Walden Book Stores.

We sell several hundred copies of every issue in Madison. I think Madison people tend to subscribe more to the magazine after they pick it up than say, the people out in Yuba, Wisconsin who go into their little local grocery store every day. To them it's no inconvenience to pick it up there.

By distributing the magazine ourselves, we're not giving a distributor half. We're giving our storekeepers 1/3 and we're keeping 2/3. The other reason we don't want to be distributed by a dealer is that when we're shuffled in with all those slick magazines like Time and Newsweek, we tend to get lost. We have actually built our own little wooden stand and by the right personal contacts, many small storekeepers put us right on the counter which is always best for us. I guess I'm afraid we'd lose a lot of the preferential treatment in our small towns if we turned it over to the local distributor.

The one thing that we don't have money to do is large promotional mailings. I wish that we did. What we're doing most immediately is putting out a summer guide to the Ocooch Mountains. We hope to do it in a style and content very much in the spirit of our magazine and different from other kinds of summer guides. They are put out all over the state and most are highly commerical in their orientation. However, we are going to support that by selling advertising and we're going to give away free at least 20,000 copies. We're hoping that in the Southern part of the state, we will at least get our name before the people. That's the big thing--to get your name out and if you can't afford the promotion, it is hard to do. We could probably trade with some people for mailing lists, but then we would have this big investment of postage. With the rate of returns you get with mailers, our magazine is just not operating in that kind of capital. We have to do it very slowly, sometimes by word of mouth.

Jill Weber Dean: We have been viewing the DNR's new publication, Natural Resources, with a great deal of interest and a certain amount of concern. It may not be 100% direct competition as it would be for certain periodicals such as Wisconsin Sportsman, but it is competition all the same. We also feel in some respects, that it is not fair competition.

As far as the magazine itself goes, I've read articles in some issues. We don't object to competition at all. We think it makes us all perhaps a little better. We do our own jobs better if we've got somebody looking over our shoulder. We don't object, but we are concerned that the vastness of state government and state budget gives them a real advantage over all of the private publications who have, as we've all mentioned, limited resources. We do not have a bottomless pit into which we can reach for funds.

Mickey McLinden: We do not sell separate subscriptions. It's a membership tool. We look at it that way. It is trying to promote things that our club was organized to accomplish. It's just not a general readership magazine. There are articles in here that would have general appeal, I would hope. Mostly it's just to keep in contact with the members to foster certain things that the organization fosters such as travel.

As a motor club, we also make available to our members automobile insurance, so occasionally we'll have articles on insurance. We also have World-Wide Travel Agency. We promote some of our tours and cruises through the pages and advertisements in the magazine. I don't think that we could do that on our own. It would cost too much to produce to make any money on it. You can't sell it for a large copy price. I don't think I would pay a dollar and a half or two dollars for a copy. There is just too much competition in this field. I don't think it would pay its way.

We don't sign any contract at all. You send me a story of four or five pages. If I like it and I want it, I'll send you a check tomorrow. I may not use it for six months, however.

I said that I do everything myself, well, I don't take cover pictures. Some, I get for nothing. This one I did. I didn't have to pay anything at all because the public relations people at Wisconsin Dells provided it. It was a very timely picture because their Balloon Race is next month. I didn't have to pay for the March cover, but I did pay for our February issue. It has a picture of the state capitol in the snow. I paid $150 for it. It varies. I kind of negotiate with you as the photographer. You come in with a good picture and you say you'd like $200. I say, "That's too much, how does $100 sound?" As far as pictures are concerned, I don't have any real set price. We render payment upon acceptance, so on acceptance there is a contractual agreement.

Jill Weber Dean: There are two occasions I can think of, where there was something I expected to publish and later changed my mind. Something subsequently came out in the Milwaukee Journal Insight, which goes to thousands and thousands of our readers. I decided at that point that our piece would be old hat. That is one of the problems with working so far in advance. Emily said that she was making alterations up to the time the presses were ready to roll. I plan my issues a year and a half ahead, sometimes two years. I don't like to be working that far ahead and I try to leave some flexibility to accomodate a real exceptional article that arrives unexpectedly. It's very difficult.

In one case we planned to do an article about Al McGuire, and we had planned that for over a year. I had the manuscript in the office for six months and two months before the issue was going to appear, he retired. The Milwaukee Journal and all the papers in the state were doing big pieces about him, his retirement and background. There was no way that I could run the article and not look foolish. I told the author just exactly what I felt. The author was in fact, on the staff of the Milwaukee Journal and preparing their big background stuff on McGuire himself. There was no problem with my explanation.

In some cases I do pay a token sum. It's not the same amount as if I'd published the article. I think it's called, in the industry, a "kill fee". If the individual has performed according to expectation and, through no fault of the author or photographer, we cannot or choose not to use the material, then we ordinarily do offer some small fee. We do not have a formal contract for our magazine articles, for our books, yes.

James R. Batt: The Academy does not now have a guideline. 89% of our manuscripts that are published, are solicited on our part. They do not come over the transit, so when we write to invite an author, we usually personalize and tell them what we want. There are some standard paragraphs that we use; I have from time to time and I'm sure Betty has. We explain the nature of the publication. We send them sample issues. We do not pay. I don't think we've ever paid anyone for writing for the Academy Review. We have, in rare instances, had to pay for an illustration or photograph. Usually we seek those to be contributed. Our argument is that we are a non-profit organization operating on a tight budget and we clearly demonstrate that. There is no contract beyond a gentleman's agreement through correspondence or gentleperson's agreement through correspondence.

It is quite a temptation to think about expanding our publications. We think it's a very good publication, but perhaps it would be just a little better if we went public with it. So, we go on the market and publish six times a year. Then we get into a catch 22. We are publishing six times a year so we have to increase our staff which means that we have to increase our circulation. That means perhaps that we have to put a little more four color into the piece. We have to attract interest.

There may be, and I'm underscoring may, be something to be said for this natural tendancy to reach a kind of equal finality or something that comes to a point of looking alike. I'm thinking of what happened to Saturday Review when it went through the period of becoming Saturday Review World. It had very flashy graphics and layouts. For a long time I was and still am upset by that. It did not fit what I was expecting to find in the Saturday Review, and the columnists that I liked, the appearance of the magazine. I think in the long run they realized that it was not an improvement.

This doesn't argue for the status quo necessarily. I think you can find levels of improvement within the plateau or the area or level that you want to find for yourself. However, it might be the worst thing in the world for Ocooch Mountain News to change too drastically, to become looking like the Traveler or the Academy Review or the Wisconsin Trails. They have their own personality. It's that personality that people are buying.

BARBARA OSBORNE, INTRODUCTION: James P. Danky

Today's moderator will be Barbara Osborne, who is the managing editor of Social Biology. Barbara is a graduate of Simmons College and has been associated with Social Biology since 1968. Social Biology is a quarterly scientific journal, publishing original scholarly research in the biological and social sciences. The Council on Biological Sciences Information lists Social Biology as one of the substantive primary serial publications in the biological sciences. I'll turn it over to Barbara now.

SCIENCE

Barbara Osborne

What I'd like to do is first introduce Dom Fuccillo, and he'll talk to you about the journal of Agronomy and the Society and some of the things he does. Dom is managing editor of three periodicals, Crop Science, Agronomy Journal, and the Journal of Agronomic Education. Dom and I both belong to the Council of Biology Editors and have known each other for about five years. But as so often happens in publishing, we only see each other about once every five years, so we haven't really met since we were in Albuquerque together in 1974.

Also with us is the editor of the Forest Products Journal and Wood Science, Mr. Stewart Holmes. Prior to his present position, he worked as a consultant/specialist in wood physics, lumber drying and insect control. So, I'd like to turn the session over to Dom and let him tell you about what he's doing.

CROP SCIENCE, AGRONOMY JOURNAL and the JOURNAL OF AGRONOMIC EDUCATION

Domenic Fuccillo

We have three societies at 677 South Segoe Road which is near Westgate, for those of you that know Madison. The societies are: The American Society of Agronomy, Crop Science Society of America and the Soil Science Society of America. There are three separate groups operating in the same building. It's been that way for a long time.

I'd like to tell you a little bit about the history of the place, since we're in an historical area. I didn't realize that I would do this, but it was an interesting exercise to go into this group of journals. I talked to Mr. D.C. Smith, who is an emeritus professor here; he's our historian for the society for Agronomy. He gave me some leads. We've also published two histories which I have the references for, if you're interested. I'm not going to go through all of them.

The first move toward the formation of the society was taken back in 1907, November 30, because at that time there were some people interested in Agronomy as a profession. This is not unusual in societies, it's sort of a picture of how societies were formed. They were just interested in getting together. A letter was sent out to various people who were interested in Agronomy, agricultural groups, college presidents and people like that, and the letter said in part: Although the study of field crops and their relation to soil and climate is so important there is no society at present giving attention to the subject. So, they started from having nobody, no organization to which they could affiliate, and they decided just to get together occasionally.

The first name on the letter was M.A. Paulsing who gave the first presidential address to the society. He said that at that time in 1900 there were three Agronomists in the agricultural colleges. By 1908 there were 99 Agronomists in the Society. The number of people affiliated with that profession had grown from zero to 100, partly as a result of people being interested in forming a society. That's the way it goes.

The first meeting was held in Chicago on December 31, 1907, along with the Triple-A S, American Association for the Advancement of Science, which is an organization which publishes Science Today.

The second meeting was in Omaha in 1909 at which time they appointed their first editorial committee.

The other thing that happens with societies when they are formed, if you're interested, is they start to put out a publication. We were no exception. They began to think about a publication.

Carlton L.R. Ball was secretary of the society and was also named editor of the publication at that time. From 1907-1912, he published volumes one through four of the proceedings which really were the papers given at the meetings of the society up until that time. We still have those volumes at the Segoe Road address. It's kind of interesting to look through this old stuff.

They're only very small publications.

The Society moved from wherever the first editor was, I guess in New York. Eventually, in 1948, they rented quarters in Madison. They kept publishing up until this time in different frequencies. We vary the frequency from one time a year to twelve times a year. Periodical doesn't mean every month or every two months or something. Our history shows that it really varies.

From 1948 until 1962, they rented quarters on Monroe Street, which is just a couple of blocks from here. In 1962 they built the present building on Segoe Road and they added to it in 1968 and again two years ago. If you look at our building, it looks like two buildings that look the same. What they did was try to keep the same architectural style. They tried to maintain an unchanging atmosphere, and they did.

Okay. Now today people ask: "What is Agronomy?" The Society uses a statement on their business card which I'll read to you. Agronomy is the development and use of plant and soil sciences to produce abundant, high quality food and fiber crops in a quality environment. The abbreviated definition I've just given you covers the publications that we publish including the following technical journals: Agronomy Journal; SSSA Journal, that's the Soil Science Society of America Journal, formerly the preceding; Crop Science; Journal on Environmental Quality; and the Journal of Agronomic Education. We consider these technical journals because we use what they call a peer review system, which I'll talk about later. I'm going to pass these journals around.

The Agronomy Journal is the largest circulation journal of these. There was 8,181 circulation in 1977. The SSSA Journal is 6,894; Crop Science is 6,074; JEQ, Journal on Environmental Quality, 2,416; JE is 618, if you can believe that. That's our little magazine.

In addition to these journals we have other publications, and the highest circulation publication is Crops and Soils Magazine. It's more a popular treatment of agriculture and Agronomy. This has 23,114 and Bill Llewellan is the managing editor of this journal. We also have a newsletter which is put out by the Society to tell people about what is going on. That goes to everybody in the Society. We also publish books, I know that's not the subject of the workshop, but I'll mention that we have a pretty active book publication program. This is a book that is in the foundation of Modern Crop Science series. We have a series in which we're trying to upgrade the quality of teaching in the crops and soils area. This is the first in the series called Crops and Man by Jack Pollin from the University of Illinois. There are two others coming out that we have the manuscripts for but we haven't really gotten around to doing. Our book publication is a secondary activity. We try to get the journals published and if we have time, we work on the books.

The Agronomy News goes to all members of the Society. We have 9,000 members in Agronomy, Crop Science and Soil Science. Each of these fields has subfields. Agronomy, I guess, is the broadest at this point. That includes plant physiologists as well as soil scientists, people that work in physical properties of soils and every other aspect of soils that you can think of. The Crop Science Society is primarily composed of plant physiologists, geneticists, breeders and management. That would be management of soils and crops.

There is a library subscription which is the same as the rate for the members. You don't have two subscription rates. We don't give membership services to libraries. They receive all other services. They get Agronomy News and all the others.

Membership in the Society is something I should mention probably. It's not only a matter of publishing material. We have membership services such as placement, and interviews, annual meetings and this kind of thing, that are a function of the Society as a whole. Once a year we go off to some place. Last year we went to Los Angeles, the year before we went to Houston and this year we're going down to Chicago. There we have about 3,000 people, members of the Society and others, that attend our meetings. We have about 1,000 papers that need to be given. Eventually these papers show up in the journals one way or another.

The promotion is very little. We do use exchange advertisements. If you look in our journals, we will be advertising Fiton and other biological and plant science journals in Crop Science and also some of the other journals. We don't do a great deal of promotion. We don't have any mailing lists. We try to promote the technical journals. It's a little different with Crops and Soils Magazine. If you know about promotion or about subscription problems, you'll find that promotion is sort of in proportion to the amount of people that you lose a year. The number of people that we'd lose in terms of the Agronomy Journal is very small, 1 or 2%. People read the journal because they have to, it's their obligation. They belong to the Society because it puts them in touch with the other people in their field and they really value that. A lot of them are personal friends, too. You see the same people sort of congregating and meeting once a year. In the case of the Crops and Soils Magazine it is more, 10, 20 or 30%. I don't know now how many they drop a year, and there's a constant promotion going on. We have a direct-mail campaign mostly with Society members and others. We buy lists from various people and send promotional material out.

I'm not the editor of that journal by the way. My training is almost entirely in scientific publications. I'm probably the wrong person, but I will try to put you in the right direction. Bill Llewellan is the editor of Crops and Soils Magazine. If you look in Crops and Soils Magazine, you'll see most of the material there is edited or written by a person at a university who has done work in a field such as alfalfa, planting alfalfa specialist, some aspect of the alfalfa that is important. Bill has a style sheet and he tries to find people that know about the material and that could write in some literary form. He succeeds half the time, knowing Bill. Then he takes the material and rewrites it and tries to translate it in terms that aren't quite as technical. It doesn't go right from Agronomy Journal to Crops and Soils Magazine. There is a transformation involved there first of all.

The Crops and Soils Magazine style sheet tells you something about the audience of the magazine and how you have to pitch the article. We have a handbook and style manual, a big thing which gives detailed information on manuscript preparation for the journals mostly, but also speaks on the preparation of illustrations, other graphics and tabular materials. We published it. We stole from every other style magazine we could find, including the CBE manual, which is coming out this year. That's a big thick book which has much more information than that little one has.

We have a referee journal that takes two to tangle. There is nothing wrong or right with either a referee journal or a non-referee journal. To get anything published you have to have two people agree. If anything is rejected, it takes two people to reject it, and that's what a referee journal means. Agronomy Journal has forty people on the editorial board and each person is sort of a specialist in their various fields. Not every field is covered but pretty much all are. When the manuscript comes to me, I send it to a technical editor who gives it to a specialist. I send it to two people. If you send it to a person to look at it from a technical view, and he might have a statistics element, then he may send it to a statistician to look for the statistical element. When they say it should be published, then he will usually go along with the decision of the two. If they say its wrong, he'll usually go along with that decision too. Send it to us and then we publish it if it's okay. That's referee.

I think the editor makes the decision on the non-referee journal. I was kidding Stewart about this journal, Decoy Worlds. That's a non-referee journal. This was a journal of about 1,000 subscribers, and it was put together by a man who had another job. He found someone retiring in the area of making decoys, duck decoys, so he bought the rights to publish this journal. He's the only editor as far as I know. He doesn't use any expert staff or anything. He makes decoys himself and he's interested in the subject. When an article comes in, if he thinks it's suitable for his readers, he'll put it in, publish it. That's non-referee. There's nothing wrong with that. It's just not the way that we do it. It would be almost impossible to publish good research, I think, in a non-referee journal in our field of agronomy, where it's so diverse. I think that's the constraint that we're working under.

FOREST PRODUCTS JOURNAL and WOOD SCIENCE

Stewart M. Holmes

Well I know something about you, so now I should start off with something about me. I'm a full-time editor and I'm also a registered graduate student, at the University of California at Berkeley. I'm a scientist first and an editor second. I'll speak a little bit about people who are scientists full-time and editors part-time. Many don't get paid. In our particular society, due to the volume of publications that we have, they decided to hire a scientist full-time as editor.

Let me tell you a little bit about the Forest Products Research Society. It was founded in February, 1947, here in Madison. The members consisted mostly of people who were already concerned with Forest Products, wood products and their utilization and the technology of wood. The society was planned around setting up a series of programs and publications used for a variety of reasons to transfer the technology of the scientists to each other and also as a meeting ground for industrialists, educators, scientists and technicians. I noted the Society was founded in 1947. Heretofore, Forest Products Lab, the Forest Products Research Society is not the government research institute that's on the west side of the campus. We're located very near though. We are a nonprofit organization. They are a research station, the largest the forest service has, that deals with wood products research. The Society was formed right after the Second World War, and as far as I can imagine, it was probably as a result of a lot of people here in Madison, who had a lot of excess energy that they wanted to put into something. They had all this technology and science that they had developed during the war years that they wanted to transfer and let people know about. We have in this society approximately 3,800 members in North America and about 200 foreign members. We also have about a thousand subscribers. We have an annual meeting and a variety of conferences put on by the society itself. We've recently begun putting on conferences with other agencies.

We have a variety of publications. The Forest Products Journal and Wood Science, which I will talk about, are a monthly and a quarterly. We put out a number of proceedings, separates, reprints, special publications, and our first book was published last year. We also have an information retrieval system which we've developed to fill the gap.

I'd like to say a little bit about the genesis of the Forest Products Journal. This again was new to me. I went down to the basement of the Society and looked around and found that the first publication was the Proceedings of the first national meeting. At that time it was a national society, we're now an international society. It was just a bound volume of the proceedings of the national meeting that we held in Chicago. It's essentially just transcribed speeches. That went on for four years. The first five volumes existed like that. We had a great change in 1951, to the Journal of the Forest Products Research Society; it's not the Proceedings anymore, it's the Journal. This was again, a translation or a putting together on paper for permanent record, talks given at the annual meeting of the National Forest Products Research Society.

In 1955, Volume 5, No. 1, it changed to the Forest Products Journal. It got a slightly new logo for the journal. It was approximately the same type of format, but now it was a monthly that came out. In 1960 they changed the face again. They had the same logo, only a little bit smaller. They came down in size quite a bit. In January of 1962, another change began. The Forest Products logo changed to produce a different face, and changed a little bit on the inside. It started right out with the technical section. In 1972, it changed to what is its present format. On the front, the new display for the Forest Products Journal, the volume and issue and the date of publication. Three lines and then this standard photo across the front make the Forest Products Journal today.

This, to my knowledge, is the only journal of its kind in the world that serves people working in industry and research, in the society and also some of the less basic research information news, and more applied research. We have news of the editorial staff and the executive board, and we have a listing of changes every month, in chapter officers, sections and 32 technical divisions. We have a table of contents, bulletin boards containing news about the Society, book reviews, business briefs, names in the news about members, coming events and international news. The international news is now a regular monthly part of the journal since our membership has grown to such an extent that we feel that we should service them monthly. I scan the Gazette for the Capitol office every week, and pull out the patents that I think pertain to wood products and their utilization. I abstract those, and then we print them in the Journal.

Codes and standards have to do with everything from air pollution standards to product liability, to new legislation that might be of interest to the members. We publish a quarterly called Wood Science. In the same month that we publish the quarterly, we publish abstracts for readers of the Journal about what they can find in Wood Science. It's sort of a come-on to get them to subscribe. It is a subscription magazine.

Inside the Journal you'll find information on membership drives, new products, literature, referral services and then coming events. As you can see, the Journal is printed on glossy paper. It's always been printed on glossy paper, with a large number of half-tones. We feel that is the only way we can get the reproduction that we need. As I mentioned before, since we feel that this is the only journal of its kind in the world, we should print it on long lasting, high quality paper for our members, libraries, etc. In the front we have a masthead that's quite complete. It has a statement on the copyright; it has a statement on publication frequency, volume and issue numbers, all that sort of information.

Wood Science came along in 1968 as the result of a lot of complaints by members, that Forest Products Journal is too technical. They wanted a little less technical information. It was decided that we should start a basic research journal that would serve the people who were interested in the very basic fundamental research in wood properties. Wood Science came out as a quarterly, on glossy paper. There is nothing in here but the technical section. There is no news, just a table of contents and technical section. It was changed in 1972 to a four-color format, a little bit brighter and we changed the face a little bit. We used the same color, as you might imagine, for a particular issue in a particular year.

As I mentioned before, there aren't a lot of other publications in the world that have to do with wood products. One of the few others which may be of some interest to you, was founded in the same year by a society which is also based in Madison. It has its offices in the Forest Products Laboratory. It is again a non-profit, professional organization. It deals with people doing basic research, but also extension people who are interested in transferring this technology. Wood and Fiber is published by the Society of Wood Science and Technology. It's a quarterly publication, very high quality. They do have a section on professional affairs, on scientific, technical types of literature, society dates, referrals and a slightly different table of contents.

There is one other journal that's published in English, that's the Wood Science and Technology. Again, this is a quarterly. It has a very long lead time, about 3 years. That is a free publication, and by free I mean that an author does not pay to publish in it.

In Wood Science, we charge $55 a page. It's been that way for four years; and in the Forest Products Journal, it's $60 a page to publish. It's quite expensive. We feel it's justified, based on the fact that we have to defray some of the publication cost. By some, I mean not nearly half of it. Publication is quite expensive today.

We have a certain number of pages. The executive board decided they would base it on the 1969 calendar year. They published a certain number of free pages. They decided that the editor would accept up to that number of pages in any given year. I believe it's 14 or 16 pages per year of free publication space. Up to the present we've never exceeded that limit. There have been a large number of papers recently asking for free page charges, and I think one of the reasons is that the society is undergoing a lot of growing pains. It is growing very rapidly. We're getting in contact with a lot of people who didn't know about us before over in biology, chemistry, physics and that sort of thing, who are submitting. They aren't used to the fact that they have to pay. They don't necessarily have publication funds. The U.S. government has as one of its policies, the fact that scientists will write money for publications into their grant proposals. They want to be able to pay for the publications to make sure that what they have done gets out to the public. The author has to submit a signed affidavit saying that he or she did not receive any funds from any source for any part of the research.

I either accept or reject the papers before I find out about whether they can pay. That does not come into my decision. We send them an acceptance or rejection form and tell them how many pages it will be and how much it will cost. Often, the authors reply that they don't have any money to pay us. Will we accept it? Usually, it's accepted in its ultimate form. I don't go back and cut it in half, because he can't pay the page charges, or whatever.

In a case like that, I think what I would do is go to the Publications Committee, which sets the standards, and say that I think this paper is of very high quality. It should be published. What they will do, most likely, is agree to go ahead and publish it.

In my particular case, I send out the paper to be reviewed by at least two people, sometimes more, depending on the general nature of their comments when they come back. If I don't think it is substantial and I think we should reject the paper, I'll either go back to the others or to a third or fourth reviewer. They make their decision and I read the paper and I make my decision. Because I can't be an expert in every field, I would rely more or less on what they say to make my decision. Then I send this back to the author. I have nothing to do with even asking that they pay page charges. In other words, I send them my decision and an estimation of approximately how much it's going to cost. From then on it goes to the managing editor in the business office.

SOCIAL BIOLOGY

Barbara Osborne

What I do is really very different from both Dom and Stewart. They both represent rather large societies which have a viable economic base; obviously agronomy and forest products are things that have an economics, they are part of industry. They are not in the same position of somebody in, let's say, publishing a scholarly journal in New English, where there is no outside support. There aren't very many advertisers. What I'd like to do is briefly tell you something about the society, the journal, subscriptions and then talk about the nuts and bolts.

I am essentially a one-person publishing company. By being that, I've been able to take a small journal and maintain it as a very high quality journal in its physical appearance and its publication. Social Biology, first of all, is published by the Society for the Study of Social Biology. It's in its 25th year. The Society is dedicated, as the masthead reads here, "to further knowledge of the biological and social cultural forces affecting human populations and their evolution." It's strictly human. The journal has had this title since 1968. In case you happened to have read anything about sociobiology or seen various comments about the kind of turmoil that it's been in, the basic difference I think would be that sociobiology tends to relate to the evolution of social behavior in insects, birds, and animals, and then extrapolates man. This is where there is a great deal of controversy about this kind of speculation. There is a man named Wilson whose book is basically subdiscipline of zoology, and that includes biology. Wilson's book is basically an animal oriented research, and it's only in his very last chapter that he gets into humans. That has brought a great deal of grief.

In the 1950's, very little was being done concerning genetics. By the 1960's, this area had pretty well taken off on its own. It didn't really need support. By the 1960's there were a series of five conferences held in Princeton. They attempted to bring together geneticists, psychologists, and anthropologists to see if they couldn't talk common language. The proceedings of these early conferences are very interesting. One of the things that they published actually was a list of vocabulary that geneticists use. They reached a common definition on a number of things. They did something together and talked about population issues in a more adequate way. The journal has a scientific attitude and the articles are submitted by people who consider this their area of interest. The articles are not solicited. They are submitted by people and processed by their peers. At the present time, the scientific editor of the journal is a geneticist at the Georgia Mental Health Institute. He has three co-editors, whom he chooses. The Society elected him to this position. He has it for four years.

The articles are submitted to the scientific editor in Georgia. He then sends them on to the appropriate associate co-editor. The associate co-editor sends it out to two reviewers, then he sends the article back to the scientific editor. After it's been accepted, it comes to me. At that point, if we have any charges to make, I am the one who makes them. The scientific editor never sees the arrangements or charges, you know. I'd like to come back to that area in a minute.

There are about 1,700 subscribers to the journal. About a third of these are members of the Society. Two-thirds of our subscriptions go to libraries and institutions. Interestingly enough, we have 500 foreign institutions. We go to 71 different countries. I thought it would be interesting to look up some of the places where the journal goes; Mauretia, Malaysia, Tanzania, Bangladesh, Zaire, Thailand, Siberia, Liberia, Ethiopia, Taiwan, the U.S.S.R., and a number of the Communist countries. We also have two subscriptions to mainland China. About two years ago, I sent out invoices to Peking, China. My letter was returned to me stamped: "the addressee will not accept mail unless it is properly addressed to The People's Republic of China." I thought that was so funny. You know, sort of cutting off your nose to spite your face. You simply have to call them by the right name or they couldn't accept it, even if it's something that they wanted to get.

It's interesting, too, that in the 11 years that I've been with the journal, various kinds of problems in the countries affect their subscriptions. We used to have subscriptions in Lebanon and Cambodia. The OPEC countries have increased their subscriptions. We now have six that go to Iran as opposed to just one or two which we had a couple of years ago. This aspect of it is very interesting to me, because I get letters in French, Italian and Portuguese. I've had some very interesting correspondence with people. I can read Portuguese, but I can't write it. I can write Spanish. I have written letters back in Spanish, and it's been a very interesting experience. Because of this large number of foreign subscriptions, we get letters in very unusual English. When I deposit the checks at the bank, the tellers are always just really fascinated. Then I get things like UNESCO coupons, which they've never seen. I usually have quite a stack.

In the last five years we have published authors from many different countries. This for me would be the take-off point of telling you how I got into the journal. In 1968, I was working at the University Press here and my background was in publications. I was the book editor of the Press. At that time, Richard Osborne, who was here on campus, was the scientific editor of Social Biology. He was leaving the journal. In 1970, we were married. In 1972, costs were increasing and we had to maintain a large staff of people. They have to perform many different functions for many different journals. It was putting us in a position where we were running seriously in the red, and we could not continue publishing. We weren't extremely accountable for everything that was spent. It was at that point that we, or I, began to take on all functions of the publisher of the journal. This involved handling the printing contract; our printer is in Wooster. I thought you might be interested in seeing what their printing contract looks like. We've been fortunate that we've been able to negotiate contracts. When you consider what taxes cost in the last two years, the fact that they would give us a two-year contract was very favorable.

Selected Afterthoughts

Domenic Fuccillo: We haven't considered publishing some of the articles in fiche form very seriously. There might be some usefulness in getting some of those old journals back on fiche for the librarian. I imagine that would be very useful. The present executive vice-president, Dr. Stelly, has been in

that position about 15 years. Every time a fiche proposal comes to us, he doesn't really go along with it. No one has really convinced him of the usefulness of that form of publication. I'm sure that members of the Society do not see it from their standpoint either. You have to remember the purposes of publication for the scientist, think about them for a minute, to see their point of view. They're interested in primary publication of not only their publication record and the university tenure decisions, salary increases and that sort of thing, but also their acceptance among their peers. Now if they go to a journal like ours that's well-known, that's been around for a hundred years, they've achieved something when they publish it. They are not publishing for librarians. That sounds hard, but it's a fact. They're publishing for other people in the field to read and for the social system.

The U.S.D.A. requires that our authors subject their manuscripts to review before they submit them to us. They have a national technical editor who has to look at every manuscript, as I understand it. They do have a review before they come to us. Some reviews vary. We have good reviewers and we have some so-so reviewers. We probably have some bad ones. We don't like to admit that. The same goes for the staffs of the university and other places that send manuscripts in. It depends on who is reviewing. Most articles submitted to us are done on the author's time at the university. He gets paid for writing as well as for doing research. In fact, we charge the author for page charges. Crop Science Magazine has a page charge of $20 per page. Agronomy Journal has an extra page charge. The first four pages are free, $100 per page after that. Now, the reason for these charges is not because we want to make a lot of money, but to defray the cost of publications which are increasing. Agronomy Journal ran $500 into the red last year. That's a constant problem with scientific journals.

Stewart Holmes: I think I was selected to be editor for a variety of reasons. They searched for a year and a half before they finally selected somebody. I had published as a graduate student in the Journal. My particular training in this field has only been that I've had a couple of scientific writing courses. They were not required as part of the curriculum, but I took them out of interest, because I like to write. My father was an editor, and teaches semantics, so in a way I received an informal training through osmosis for the first 18 years of my life. They looked for a year and a half at a variety of people whom they had asked to submit things. They looked at the publications that they had, the training that they had in editorial matters, and also at the scientific end. Ultimately the editor is the judge of the scientific quality of the paper and whether the material presented is accurate. The editor has to make the decisions on what the reviewers say and what the author says. The author is asked to respond to the reviewers' comments. I think ultimately in the scientific, technical field, publishing referee journals, the editor must be a scientist first, and a journalist second. He expects that people will submit something that's well-written, or they will have to have it rewritten in such a way that it will communicate something.

I'd like to talk a little bit about something Domenic talked about. He has different contact with the referees than I do. We have a file. In it we have 22 different types or classifications of research areas, biology, chemistry, physics, adhesives, wood engineering, design, plywood, particle board, that sort of thing.

In that we have names and addresses of scientists who work in this field. We have maybe a thousand names on file right now, and the file is growing all the time. This tells you who they are, where they work, what their general field of study is, and what their specific field of study is. Based on either what they published or what fields they review papers in, I pick a reviewer. First, I'll go to the general file and I'll look through there. I'll pull out three or four names of people I think would make suitable reviewers, then I'll go to another index file of names. It gives the reviewer's name and their general field of interest. It also has information that I've collected since last April on papers that they have reviewed, whose paper they reviewed, to get an idea if there are author-reviewer conflicts. I pick them out by the general and specific nature of their comments, how many they have made, how constructive I think they are and how well-directed I think they are. I'm developing this idea of who these people are, how good a reviewer they are, and what they are interested in. I'm always getting feedback from these people, from the authors and reviewers. I ask authors if they think they've been reviewed unfairly. If so, and they think they have an idea of who the reviewer is, I ask them to tell me. I get a lot of authors who call up and say that they know who the person was, and they've been fighting about this for 6 years. In that case, I'll take the paper, and I'll send it out to a third person, maybe not letting the first reviewer know. I'm aware of the fact that there is this conflict, so I won't send each of those two people's paper to each other for review. I went through about 250 papers since last April 1. I think I rejected 4 or 6. All those rejections were based on the fact that both reviewers or more than two reviewers said that they should be rejected. I think Mr. Apps said yesterday that some of the scientific periodicals reject 75 to 95% of the articles submitted.

We're in a different position, in that maybe the authors don't have places to publish, maybe the articles are better written. I don't know, I don't read the other journal publications. But, we reject few articles. The author ultimately has a chance of going back to the publication. If he doesn't think he should have been rejected for certain reasons, and if the publications committee thinks that the author expresses his or her position sufficiently, then we will publish this paper. I base my decision on a reading of the manuscript and a reading of the reviewers' comments.

Barbara Osborne: That first year was quite dramatic. But there were several traumas. The first one was that by that time we were seriously in debt, $20,000. The society had to raise money for part of that debt. In these five years, from 1973, we have paid off all except $5,000 of our long-term debt. Since our subscription money comes in basically over a period of two or three months, at the beginning of the year, we are able to hold those funds at interest, which increases our income some $1,500 a year. Every summer I would sit down and work on the budget. I do this by analyzing last year's costs, all our expenses, and then deciding how we are going to budget next year. It allows me to budget issue by issue. For the last two years we have decided to reduce our debt of $5,000 to ourselves, and we're doing just that.

CRISTINE ROM, INTRODUCTION: James P. Danky

This is the session on Little Magazines and Cristine Rom is the moderator. You have a large amount of information in your packets, including a bibliography of Wisconsin Little Magazines.

LITTLE MAGAZINES

Cristine Rom

Let me first introduce the panelists who are with us today. On my right is Ann Arbor and John Rosenwald of the Beloit Poetry Journal. On my left is Chris Halla of River Bottom magazine and Wolfsong. On my far left is Antony Oldknow of Mainstreeter. One small correction, or rather one large correction I would like to make before we begin concerns the bibliography of Wisconsin Little Magazines; the obvious is most often overlooked and Beloit Poetry Journal is not on your list. Please add: Box 2, Beloit, Wisconsin, 53511. If you know of any additional little magazines I have not listed, I would appreciate knowing them; perhaps others in the room would too. I have included on this list nearly all the little magazines I am familiar with and I would appreciate any information you have that I don't have.

There has always been a problem with the definition of little magazines, but I am not about to let that stop me today. I want to give you a brief definition. When I am finished, you may throw it away and never think of it again; however, I believe that it will be useful for today's discussion. I would define little magazines as: "A magazine often created for the purpose of printing material not acceptable to established magazines for financial reasons; in other words, they are not a money-making enterprise. They rebel against the conventional modes of literature expressions and practices, and unknown, new writers." The key words here are experimental and avant-garde. They want to try something new. They are seeking for the newest.

There are several characteristics that are common to most little magazines. Again, once you have heard this list, you may reject it or you may use it in various combinations. These magazines tend to be of small circulation, hence, the name "little". Little does not refer to the size of the magazine, but rather to the circulation. Almost all of them, without exception, are non-commercial in the sense that they are not money-makers. They usually do not make a profit. If they do, the profit is used to print the next issue. Their concern is getting literature out to the public. Coupled with this poor financial base, the money for beginning the magazine usually comes from the editor's own savings or the savings of friends. Consequently, the magazine is often short-lived. Little magazines are experimental in terms of the materials published, the manner in which they are published, the format used, and everything else associated with the publishing. Little magazines may come in a can, a box, or an envelope. They may not have a volume number, they may not have a date, they may not have a title, they may have a different title everytime you receive an issue, and more than likely they will change their location of publication two or three times per year. Most often they are edited by writers and poets. I suspect that many of the editors become involved in editing because they want to introduce some of their material and the material(s) of their friends to the public. The staff is often one person (the editor), who also publishes the magazine and is supported by a variety of friends and/or enemies who work on a variety of jobs, whether it be stamping envelopes, putting together

the papers, or stapling the issues. Most of the work is done on the weekends and at night after these people come home from whatever job they happen to have.

Historically, the genesis of the little magazine appears to have begun around the turn of the century. There are people who could make a case for prototypical little magazines existing in the 19th century; but for our purposes, the little magazine we are speaking of began circa 1900. Since their renaissance (approximately 1910), little magazines had been the first to publish most of the important critics, writers, and poets that we know today; and we have sponsored or introduced most of the literary trends and many of the social movements of this country. This tradition of experimentation and introduction of new writers and new trends has continued today, and there are between 1,500 and 2,000 little magazines currently being published in the U.S.

In 1942, Allan Swallow described four main functions of the little magazine which I would like to share with you. To introduce new talent, to give a voice to experimentation in literature, to foster cultural awareness, and to publish good, and, at times, even great literature. I would like to add three more functions to the list. To present a viable alternative to established magazines and to provide a choice within the little magazine publishing. If you are interested in Chicano literature, there is, at this time, an explosion of Chicano little magazines. If you're interested in Black literature, Black expression, you can find this type of little magazine. The last function is to provide good reading at a reasonable price. You can go to a newsstand (if they sell little magazines or small press books) and pick up a good selection of literature for a dollar or maybe even a quarter. A subscription to a little magazine will range between four to fifteen dollars a year. What it costs you to subscribe to some of the well known magazines, you can subscribe to numerous small ones.

I would like my panelists to describe their magazines, such as, the magazine's history, it's scope and purpose, why their magazine was begun, why, in light of the fact that there are so many little magazines published today, they continue to publish; and what is their magazine doing.

BELOIT POETRY JOURNAL

John Rosenwald and Ann Arbor

JOHN ROSENWALD: To begin with, Cristine said a number of things, and I would like to add that one of the reasons why most little magazines work is because they are aggressive. We have a few copies of the Beloit Poetry Journal here, and they are $1.00 each. The only method to have your work distributed is to go out and push it. You place it in bookstores and carry it around with you. You become pamphleteers of a sort, and when the magazine becomes older, libraries begin picking it up. Eventually, you get many subscriptions, however, then the largest problem is how to keep your subscription numbers small. It costs more, with a little magazine, to make and to distribute it than you're taking in. Also, if you do have a subscription price that appears to be covering expenses, it almost never is.

Another area that Cristine has briefly discussed is small circulation. I should have brought along the 850 copies of the Beloit Poetry Journal that are presently sitting in our living room waiting to be stuffed into envelopes. Also, the labels have to be licked and the zip codes sorted.

The Beloit Poetry Journal was founded in 1950, it is presently in its 28th year. That isn't a record however (Poetry magazine has been in existence since 1912), but it certainly is unusual. Furthermore, despite the revolutionary or experimental aspect that Chris had suggested, the Beloit Poetry Journal looks like it is associated with Beloit College. One of the problems of sitting on a fence between the academic life and little magazine publication is that sometimes you encounter problems. Around 1958, when Beloit Poetry Journal published one of the first collections in the Midwest of underground beat poetry, including a marvelous negative poem by Gil Orlovitz; the college became irritated and said that they couldn't provide money for us any longer and that they were going to kick us off campus. That was the end of the formal association between Beloit College and the Beloit Poetry Journal. In other words, we are simply a resident of the Beloit post office, rather than Beloit College, although almost everybody who has been associated with the magazine was connected, at one time, with Beloit College.

It is also important to suggest things that a small group of people can do. Again, I speak here objectively, having joined the magazine within the last year. It was founded by Chad Walsh who was with the Beloit College English Department, and by Robert Glauber, who was curator for the Bell Telephone System in Chicago and New York. They began in Illinois and later moved up to the college. Beloit College provided a small amount of money, and then, as I stated before, in 1958 they had that association terminated. Presently, the magazine is owned and run essentially by the three full editors, who are David and Marion Stocking, who teach in the English Department of Beloit College; and Robert Glauber, who is close to retirement. Through the years,

there have been several associate and assistant editors. Ann and I are currently the two associate editors.

In addition, our magazine has published only poetry. It pays no attention---attempts to pay no attention---to graphics and layout. It manages to produce some of the worst covers you will ever see. Sometimes the covers have designs that are simple and work alright, but there isn't much attention paid to appearance. There are no internal graphics and there isn't any attempt to create a fancy layout. All we are interested in is publishing the best poetry that we can obtain. We do not solicit. Rarely will there be a special or memorial issue in which we ask notable poets to contribute. More often than not, it is simply what is contributed, and Ann will discuss that. What we have accomplished as a poetry journal has been fortunate. We have one of the selections of Egyptian translations to be published after the decodification of a certain text. In the mid-fifties we published the first translation---the first full translation by Langston Hughes. We published the first anthology of concrete poetry in this country in 1966; a small publication, but extremely important. We try at times to concentrate on longer poems; Beloit Poetry Journal is one of the few that still regularly publishes long poems and encourages people to submit long poems. Obviously, one of the problems of the small magazine is if you are to have a readership you must publish enough people in order to have their friends, sons, daughters, mothers, fathers, and colleagues buy the magazine. When you publish only one or two poems per issue, you immediately eliminate these frill subscribers for that one issue; however, we still try to do that, also. It's a financial risk always; some of those issues do well, and some of them do not, but it has to be done.

Maybe that's ample information from me. Ann and I thought we would split our discussion in half with Ann covering some of the mechanics of running a magazine which has been in existence for some time and has a fairly large subscriber list and a large number of submitted materials. Lastly, our subscriber list is approximately 860-870 each time, and we distribute through B. DeBoer in New York. We send him about 350 copies each time, so the total run is usually about 1300. Much of the time there is a good size box left that gets eaten-up as the years go on.

ANN ARBOR: I presume I will have to begin talking where I started with the Beloit Poetry Journal, in the post office. I don't know how the Stockings got their 800 subscribers, or whatever. I have watched the manuscripts come in every day, and there are 12 to 15; if there is a Sunday, then on Monday you may have 24 to 30. If it's a long weekend there are three or four times the stack. The Stockings screen manuscripts, particularly Dave Stocking, who does about 95% of the screening; and he cuts everything that is not readable, not understandable, uninteresting, or boring. He mails it back and saves us most of the trouble of reading through the material. If the manuscript makes it past Dave, which is the first test, then John, I, and Marion, and whoever else (maybe some students from Beloit College) start reading the manuscripts, and we pass them around. You have a small piece of paper with your initials on it, and on this sheet you write down comments

(positive or negative) concerning the worth of the manuscript. If I say, "Oh my God, over my dead body", and John writes, "Best thing I've ever read"--well, we have an argument. Eventually these things are passed around. The best method is, when you get a manuscript and four people have commented on it already, don't read what they have written because you are immediately influenced by their comments. I take their papers off and put them aside, read the poems, go back without looking, write my comments, and then read what the others have said, to see if I'm right or have matched the other persons' criticisms.

Eventually, at the end of this whole process, when everybody has read all the manuscripts, we meet for the day. It usually involves lunch and supper, where we sit and read every poem out loud that has received two positive votes. You read and read, take breaks, and you read some more. Sometimes poems that everybody loved---it was just the best poem in the bunch and we all agreed---when we read it out loud, it falls to pieces. You may notice a very bad pun or something that is ridiculous. You're just amazed at how dumb a piece may be, especially if you are the only one who liked it and the others decide to read it to humor you, you feel like crawling under the rug! Essentially, with the Beloit Poetry Journal, everything is read by David, read by a number of us, and passed around. When we finally get to the editing on the final day, we sit over tea, or whatever, and just keep reading and listening until we agree on 40 pages.

In addition, they made a rule over the years that John and I have adjusted to. One time we found a poem that we really liked, and they said we couldn't publish it. We asked why and they said that they had published that poet in the last issue. They've made a rule that they don't publish the same poet in two consecutive issues. They wait four months, and if you still like that poem, it is published. Another rule is that the Beloit Poetry Journal never publishes poems by its editors or associated editors or by its student readers. If you are reading and editing, that doesn't help you, you have to find another place to publish your writings. I think that's a good rule. We have spent considerable time in Maine working with Maine writers and publishers; essentially they seem to publish themselves, and we think that is really limiting in what kind of vision you have. Your vision is really your friends---they are all looking at you and you're looking at all of them. And lastly, some magazine editors believe that if the piece is short and if it fits in, they will take it. That's another thing the Beloit Poetry Journal does not do.

WOLFSONG

Chris Halla

I think that the majority of what has been discussed concerns manuscript selection for the small press and little magazines in general, which applies to all of us here today. So, I am not going to talk about manuscript selection, however, I would like to comment on one thing. For our magazine, I'm going to be commenting on three magazines, we have two editors (also my wife edits sometimes when she has time away from our son), and if one person likes a piece enough to publish it, then it is published. We don't question each other's judgement. One of our editors lives in Eau Claire, and I'm in Iola, and that seems to work out alright for us. We have made mistakes and published some garbage, as I think everyone has, and we have also published some good material as well. With that said, I would like to tell you basically what I have done over the past five, six years in publishing little magazines.

To begin with, I was a fiction editor on the Wisconsin Review at the University of Wisconsin - Oshkosh, and, through that, I first became interested in little magazines and began publishing in them myself. I agree with my neighbors concerning publishing your own material. My first venture was a self-published chapbook, but that is the first and last time I have done that (with very few exceptions). Occasionally, when I wanted to fill out some pages, I would pass some of my work over to my wife or Gary Busha (who is another editor) and let them decide whether to print it or not. Regarding the chapbook, I got together with a poet from Oshkosh; we both wanted to produce a chapbook but neither one of us had any money to do so. So we split the chapbook in half, the result being a chapbook by two people. We called it River Bottom because it was an image I had in my mind and could never work into a poem, consequently, I decided to work into a magazine; the first issue was very clean, carried very little art, and it worked out alright. But immediately upon publishing the first issue, we decided we did not want to do River Bottom forever. Because we were new to little magazines and new to the small press, we knew we were going to make many mistakes. Thus, I set an arbitrary amount of years that I was going to work on River Bottom--five years. Those five years ended in December of 1977. During the time that River Bottom was published, we also published a number of broadsides (both in this size) and 8½ x 11; we published a few 8½ x 5½ poem cards; and we also produced some postcards. We worked with alot of clip art and we did many good things, we also made numerous mistakes. Hopefully, we have learned from our mistakes. The continuous size and name (that sort of thing) changes was just more experimentation and deciding what I finally wanted to end up with (what Gary Busha, my fellow editor, wanted to end up with also). What we did end up with was a new magazine which will consist of part magazine, part book. It will be available approximately next week. I am not afraid to sell, either, and I brought along some cards with a few poems from each issue on them to sell here today.

Each issue will be different in form and content, but the inside

of each is numbered, and that is the way it will be from now to eternity. Unlike River Bottom, I plan to remain with this new magazine. I see no plans of it ending. It may change eventually, but I hope not. The name of this new magazine is Wolfsong. The name has two origins; I wanted a new magazine with a name as good as River Bottom (which may have been the best thing about River Bottom for all I know), but I couldn't think of one. I also had two pieces of art; I had a picture of Isadora Duncan in dance, which I did and a picture of a wolf, or a coyote, which Toulouse-Lautrec did. I like both those pieces of art, and I wanted those to be a symbol of this publication. I couldn't think of a name, so I asked Gary Busha and then he handed me a list of about 50 names. That is how we ended up with Wolfsong.

In the future we will be working more on things like books. We'll also do magazines that will read Wolfsong on the cover. We will be doing postcards which will be in an envelope, as well as folded posters. I really can't say what sort of thing we will be publishing, but we'll always continue to publish what we believe is best. In some cases, it will be too different and we won't make any money on it. We never have, and I don't know of any small magazine publisher that has. As a side note, River Bottom once had almost 500 subscribers. That point happened to be at the beginning of 1977, and at the end of that year I had decided to kill the magazine, which is a little embarassing to do. But most of the subscribers are going to stay on with Wolfsong. I have corresponded with them, and they like the idea of going into something different and correcting the mistakes we have made in River Bottom. One of the errors we made in River Bottom was publishing too much art. Also, we might have published people because we thought they should be seen even though their work wasn't quite what it could be.

The idea behind my postcards and posters is mainly that I like to do different kinds of publications. I like postcards because I enjoy seeing a piece of poetry, or art, or even a piece of fiction which is the right size for a postcard, go through the mail. I like the idea of it going through a number of people's hands before it gets to the person it is intended for. It's a nice medium to write a note to a friend on, instead of using a small envelope and paying 13¢ postage; we print our postcards the size that you can use a 9¢ stamp on. The purpose behind posters and broadsides is that I like to put things up and I like to send materials to people that they can frame and put up on their walls. I have been to a number of different spots on university campuses where I find these posters on telephone poles and such. It wasn't my idea to post them there, but at the same time, that is what was intended to be done with them.

Because we move around, we don't have a particular printer. Whatever printer I can find who will do the work for whatever money I have in my pocket at the time, we will hire. We also use all offset printing by Econoprint. As a matter of fact, right now in Oshkosh, there is a man at the Econoprint store who is very interested in small press and does large favors for me, such as, making sure that River Bottom and Wolfsong come out looking very nice. It's not a hack job like running something through a xerox. He does a clean print job without costing me a great

deal of money. I have also used friend's presses; I've used the University's press, which is more preferable (I printed 500 copies for $35.00), however, when I left the University (Oshkosh), they decided to bill me the full price for printing. Since that time, I have been paying much higher prices. For that same $35.00, I can print three or four hundred copies.

In the area of correspondence, if I print something by a person (whether it is art, poetry, fiction, criticism, and so forth), I try to maintain at least some level of friendship with that person through the mail. I do the same with subscribers. I write personal letters. I have used form letters, but I hate to do that. I've only used them when absolutely necessary. The letters I have written and received replies from, sit in a stack in my living room. Ask anyone on the panel here, we all have boxes of magazines here and boxes of envelopes there. The letters are in boxes, also, and they are arranged by year. I intend to give them to the little magazine collection in Madison. What I am presently trying to do is put together a package of River Bottom material; eventually I will get it out of my house and the Little Magazine Collection will have everything that River Bottom has done. In the future I will follow the same procedure with Wolfsong.

Concerning finance, anyone in small press automatically thinks that you are out the money you're going to spend on your magazine because you never get it back. If you do get it back, you put it into something else. The way I get the money is by working eight to nine hours per day at a job that I might not work at if I could afford to make a living in small press, but there is no such Utopian existence in little magazines. Also, this isn't to be confused with a vanity press; if I were publishing myself all the time, yes, it would be this sort of press, but I'm not and a vanity press is something entirely different. We're taking the best material we can obtain from people who aren't successful in the large press because there is no room for excellent writing if it can't make money. Moreover, the only time my name appears (except in a very, very rare exception) is as the editor, and the sole reason it's there is for people to know who to send their mail to.

The final item I want to talk about is something entirely incomprehensible to myself (as editor and publisher), to Cris (as a librarian), and probably to my fellow editors. It's a little piece called "Gorilla Publishing"--a real chancy experiment in distribution. This is called Noon at Night Magazine, in which I worked on one issue, not knowing if I would ever do another one again; but I wanted to know how much distribution a person could get out of the smallest amount of work and the smallest expenditure of money. This adventure didn't cost me any money to produce because the company I worked for donated xerox time and paper, but there are only twenty copies of it. I plan to continue doing this; there will never be more than twenty copies of each issue, and I may change the name for each publication. Furthermore, there are only two universities that receive these publications---Wisconsin and Brown, both of which have always supported River Bottom and almost every other publishing venture I

have been in. The remainder is sent to poet friends, people I know who would pass the magazine on to other people. The purpose of this magazine is to see how much distribution you can get from a small piece of material. In other words, the idea is to pass it on. There is a letter inside every issue from myself to each of the twenty people asking them to sign the issue, give it to someone new, and so on and so forth---with the request that each person lets me know who they received the issue from and whether or not they have read the issue.

And you may be surprised to find out that it does carry some pretty good poetry. The poetry inside is written entirely by people who are unknown, people who have had very little, if any, of their work published, and there are little pieces of art included. In addition, concerning how many persons have seen this little magazine---we have received over 100 responses. That's what twenty copies can do! And remember, two were placed in libraries, and certainly they do not send theirs on! We have also had subscription orders from approximately twenty libraries---23 to be exact. These libraries were not only Wisconsin libraries, but several were located in New York. New York is very active in picking up little magazines. I have no idea how the people in New York heard about my magazine. The publication was an experiment that worked out ten times better than I ever thought possible! I am refusing them because I only want to produce twenty copies. It's not like Wolfsong and River Bottom. I want to place a free copy in someone's hands and ask them to pass it on to somebody else in order that they can read some good poetry and look at some well-done art by excellent writers and artists whom they have not seen or heard of before.

And lastly, a final point I would like to make, we get a great deal of feedback from California. There is little from the Midwest other than here in Wisconsin. That is not the case with Wolfsong, and it wasn't the case with River Bottom. One of the books from Wolfsong, for instance, is written by Bill Kloefkorn, who is a Nebraskan and is probably the most popular writer now concerning the small press. As soon as I announced that we were having Bill do an issue, we received alot of responses. Also, I would say (and working from memory), I don't recall many subscriptions from the Southern states. I can't name one library from the South that has ever subscribed to our publications, although we have published a number of Southern writers.

Selected Afterthoughts

Cristine Rom: This magazine (Noon At Night Magazine) went on the shelves at the Memorial Library, however, it has not been checked-out within the Rare Book Department; although one of the problems (which I am not quite sure how to resolve) is how do the people coming into the Department know what the newest magazines are? The only way they can know now is by the list posted in the Rare Book Department; and unless they have heard of this magazine, they wouldn't know to ask for it. Because it hasn't been checked-out does not mean it won't be, and I suspect that after today, someone will wander in asking for it.

John Rosenwald: It's a marvelous illustration as to why people publish little magazines. Big magazines go into libraries where too often they are placed on shelves and are not read. One of the reasons why we do what we do is that we can take our materials with us. It's cheap. The primary concern of all of us, I assume, is to get readings into people's hands. And the distinction between books, magazines, broadsides, and postcards cease to be very important. What we aim for are materials to place in people's hands so that the material can be read.

We hire a printer in Beloit called the Patch Press, who have done good work; although when they get a bit sloppy, we threaten to take it to another printer, consequently, they shape up for awhile---you know how that goes. We do not concern ourselves with the mechanical process of printing (photo offset) other than giving them materials that are ready to be printed.

MAINSTREETER

Antony Oldknow

I have been in this country since 1966, having been thrown out of Quebec during the cultural revolution. I went to North Dakota State because my ex-wife wanted to be near the Canadian border. When I arrived there, the well-known American rebel poet, Tom McGrath, was there; and a fellow named Richard Lyons, not Richard Lyons the short-story writer, but Richard Lyons, the short-story writer who lives in Fargo. There's two of them. We found that one of the things that wasn't in Fargo was a small magazine, and I had had an itch to publish a magazine for years and years. At this point I have had four different magazines which reflect my personal eccentricities. I started with a magazine named Scopcraeft. Scopcraeft sounds like a weird title, and it is. As I said, it reflects my eccentricities. I have British degrees in Old English and linguistics; and now I have to work for an American PhD to my horror---anyway, I'm still doing that---like most people. And so Scopcraeft (I thought) meant literature, sort of, in Old English. I ran that magazine six times a year, mimeographed. I did all the mimeographing myself, and the first year it was produced cost me 15¢.

For your information, I have recently used the printer, Palmer Publications, in Amherst, Wisconsin. Yesterday they pulled off the press our latest book of poems, Certain Minutes, which is 48-pages long and is by Tom McKeown, who is a well-known American poet. This is a first edition run, a total of 300 copies, which cost me $350 to print. Incidently, Palmer was a very interesting fellow, unfortunately, he died last August. He ran a thing called Space World and a number of things which were into the occult. Palmer came from Chicago; he didn't like Chicago so he settled in the little village of Amherst, Wisconsin, where he produced an incredible number of things. It's amazing the number of books he brought out on subjects of all varieties. And lastly, I haven't the slightest idea as to whether Palmer Publications has a job file. I think they do, but I couldn't tell you for sure. They've got a variety of stuff---I can ask when I'm there. I go there frequently, but I don't know much about their business. I just use them, and they're very useful and do an extraordinarily good job, and they are very cheap, too. If anybody is interested in Palmer Publications, I can be their agent to a certain point. I told them I'd advertise them because I think they deserve it.

This year we have also produced another book by Clyde Fixmer. This is 84-pages and is also published by the same people, and we're very proud of this book. The printing costs, however, were higher---$750 for 500-600 copies.

One of the areas of interest we were discussing earlier was the low price. Publication cost(s) our second year ran $25 per copy. An interesting story comes to mind when I talk about costs. A New York dealer asked me for some complete sets, and we had four complete sets. I charged him $2.40 apiece, $9.60 total. A friend of mine was in New York and came across this dealer's store and found he was selling them at $100 a shot. When he sold all of them, he asked me for another ten sets. I

didn't have ten sets and I would not have sold them to him if I had!

A noteworthy aspect of the small press that is really extraordinary is, of course, the materials are "rare books", even from the beginning. Although we may not get very much money for them (there are two books that we have made a profit from the entire time, but usually it's a financial loss), collectors quite frequently do. It's similar to postage stamps, certain kinds of postage stamps. I really think money is to be made when people put them up as investments. It's curious. In my little magazines, there have been sheets of poems mimeographed; there have been anthologies; there's one book of short stories (which is vanity because it was my book of short stories), and there has been a book of plays.

I was kicked out of Fargo, North Dakota in 1972---the usual for me, I went to Grand Forks and worked on my PhD, although I have not finished it. Presently, I am attending the University of Wisconsin - Stevens Point, where I'm in the process of trying not to get kicked out. I say this not so you should feel sorry for me, but because, as a matter of fact, that's the way small press people frequently are---always trying to find money and wanting, above all, to publish for whatever reason. If you ask me for what reason I publish, I couldn't actually tell you; depends from time-to-time. Sometimes it is the sheer joy of seeing something come off the press. I don't care whether it sells or not. I'm not going to make any money either way. I'm pleased that people read it, and sometimes I'm ashamed of what I have done and hope they never notice it again.

I published Scopcraeft until I realized I was losing my job, at which time I promptly stopped publication. Me and Mark Vinz, who is a friend of mine and is also a well-known small press editor who runs Dakotah Territory, sat down in my apartment and decided that we would start a new magazine called Mainstreeter. Why was it called the Mainstreeter? Well, I said eccentricities---I am a railroad fanatic. Amtrak came in and in 1971 they cut out the "Mainstreeter" that ran between St. Paul and Seattle. I said "Good!---I'm going to start a magazine called the Mainstreeter. I'm going to run the train that Amtrak wouldn't take." So I did, and I'm still doing it. I moved it from Fargo to Grand Forks, Grand Forks to Stevens Point, and where ever else I need to go. In the beginning, it was approximately 8-pages---a tacky thing---now it's 64-pages. Once it consisted solely of poetry, now the next one (which is in the press right now) has brass rubbings from churches, done by some people in St. Paul. It has poems, a part of a novel, a book review, and so on. It depends on what I have money for or what I feel like doing---you name it and I'll probably do it. Right now we want to get a book series going that reflects our philosophy.

Someone said (here) that the small press is revolutionary, different, advanced, new and experimental. Yes, I am experimental because I'm experimental in the opposite direction. These two people, Ann and John, are friends of Robert Bly. He once wrote me a letter which stated that I was three years behind the times. I wasn't proud of it; I didn't know.

I believe in sonnets. I write numerous sonnets. I have had a few published in some terrible magazines, such as Poetry---a magazine you're not to be published by, as Tom McGrath said. Anyway, I write sonnets, I write dramatic monologues. My favorite poets are not the great poets of the age. I translate the poetry of Francis Jammes who is an unknown French poet. I'm fond of Chaucer, Browning, Shakespeare (would you believe?), and yet I will raise the flag for Eliot. I think Eliot is the greatest poet of the twentieth century, and second to none at all. I'm going in the opposite direction. I believe in the advantages of form, and I think it's still being used productively. I think I am an intellectual, I want to be one, and I'm proud of it. These kinds of eccentricities---even that's an experiment.

Moreover, frustration is what the small press is frequently about---being unable to sell it, you can't sell it. What we're doing now is advertising. I think all of us are advertising. Three or four weeks ago I went to the Small Press Book Fair held at Macalester College in the Twin Cities. We sat there for, I believe, twenty hours, and I sold about $12 worth, and I was one of the lucky ones. We exchanged a large amount of material. We were friends with each other and some people tried to convert us to various ideas. Why do we do it then? I do it because I like doing it. Will I ever stop? I don't know; I might. It depends upon whether there is any money or whether I want to put my own money into it. I think I want to keep on, as a matter of fact, I've been doing it a long time---12 years. There is a book that is useful for anyone who is in the small press business---edited by Len Fulton and published by Dust Books. We find out most of what we want to know in this book. Anyone who wants to write or publish should buy a copy. When this book began, it was a small mimeographed pamphlet; now it's bulky, but useful.

Something else I enjoy is the Plains Distribution Service. Plains Distribution and other similar services are gradually helping (with programs such as the Book Bus) to get the small press a wider circulation than it otherwise would have. For example, people go into the Book Bus, they see the material, they pick it up. That's what we need. We need people to see us, to know that we exist, and perhaps you're better, but I'm bad at publicity. I can't do it; I don't like selling, and I'm an awful salesperson. I don't like writing letters, and I don't like sending the magazines out. Now I would like you to buy our magazines, however, I suspect that I won't do too well.

As I stated earlier, a small press reflects the personal eccentricities of the person running it. I don't have an assistant editor most of the time. The reason being is that the ones I pick are usually a bad choice; I pick them for all the wrong reasons. For example, they want to have their name on the inside cover; I sometimes want them for that reason too, so I tend not to have them. Again, I am probably my own worst enemy. You probably noticed I'm the only one on this stage with collar and tie! At one time I went to poetry readings at which Richard Lyons, Tom McGrath and a friend of his, Jack Beeching, would also attend. They would appear at these meetings dressed in experimental clothes and what not. There I was---gray suit, white shirt, tie, hair parted. I didn't have a beard in those days---and I was always the rebel from the very beginning. Iconoclastic!

I don't want to say much more. Although, I should mention that when we began Scopcraeft magazine, it was to be a university publication. We ran it there (North Dakota), and it was rather fun. One day I went away to give a lecture in Quebec, and while I was there the students borrowed the magazine without telling me. One of the "improvements" they made was atrocious. There was a story in this magazine about Viet Nam. When the men were out on the battlefield and one of them was shot in the leg, he said something quite awful. But the editor was a bit prissy, and she changed the exclamation to "Oh dash!". When I returned from Canada, I saw what they had done, and they had even managed to go bankrupt! Consequently, I took over the magazine, ceased to be faculty advisor, and have been dictator (of the runnings) of the magazine ever since.

Another point worth mention is who I publish. Lyn Lifshin is a phenomenon among the small press. I don't know any magazine that hasn't published her poems. She sends out about 14 poems in a package each time, although I would say that 90% of it was garbage. But the odd 10% is good. The trouble is, since I have seen her work everywhere, I try to be biased and say, "No, I'm going to be really against her work!". What happens is that I bend over backwards the other way, and so her poems tend to get published in my magazine! There are a number of people like that; you see their names, and your objectivity ceases. I wonder whether they should blot out the names in some way. In other words, one problem is objectivity. I'm not sure how objective I am. I don't publish myself anymore---it's not worth it. Pushing yourself doesn't get you anywhere; so I have stopped doing that, unless it happens to be a translation of someone's work, from French or Old English, to English. Otherwise, no, I'm not going to do it.

Lastly, I should tell you the success stories, because, actually, finding any is difficult! There is one success story I would like to tell you about, and that deals with Richard Lyons and his book, Public Journal, in which he has his war protest poems. The fact is, what we did as an experiment was have Lyons write a poem in each of our magazine issues; one of 50 copies, and we sold it for $5.00, which paid for the printing. The remainder of the money was sheer profit. This material, Poets of the Red River, is an anthology, a special issue of the Mainstreeter (#7), and it was used as a textbook at the various colleges in the Red River Valley and surrounding areas. As a result, it's in its second printing---which is unusual.

Selected Afterthoughts

Ann Arbor: In Maine we belong to several different poetry organizations. One of them is called the Tributary Arts Council which is full of old ladies who paint white birches. John and I spent a beautiful May day in Maine before we skied down from camp to spend four hours in the basement of a fire station at an Arts Council meeting; we listened to these people talk about their Council. John and I had some ideas, but they didn't understand them, or they didn't agree with us, or (according to them) we were definitely wrong. It makes me wonder why we did that! We really had a beautiful day; we could have gone out and done anything, but we sat in that basement. I think it's because you do it from habit, for love, and for the chance that maybe you'll meet someone who is going to like

what you like, such as trains and publishing, or whatever it is that you're looking for. You're looking for somehting, and you're not going to find it watching television with your family.

John Rosenwald: The Beloit Poetry Journal is copyrighted. You notice that all the little magazines up (on the stage) either have been or are poetry. And there is something that is connected with that, too---there's not a great deal of money involved here. The chance that any poem out of an issue is going to get reprinted, and someone is going to make $10.00 from a copyright, is remote. So we don't worry too much about copyright. We copyright, however, anyone who wishes to reprint a poem in an anthology or somewhere else; we simply tell them to go ahead and do it, but give us the credit. Galway Kinnell, for example, publishes his first collection, in front of it you'll see so and so appeared in Beloit Poetry Journal. There is no charge for that. It's simple---we are doing them a service, they're doing us a service. For us, at least, it's not a major concern.

There's something else that people don't ordinarily realize that is not only a concern for poetry journals, but also for anybody that is starting a magazine. People assume that you must register copyrights, however, you do not have to do that. All you have to do, whenever you print something, is to put your name (or any name), a date, and the copyright symbol. For example, copyright - 1943, by the Bible Club, whether you're a Bible Club or not---it doesn't make any difference---and it is then copyrighted. However, if you ever need to defend your right to that material, you must then register.

Cristine Rom: I'd like to add a word at this point, from my point of view, in regard to our Little Magazine Collection. I feel that it's highly unethical for somebody to come in and xerox a major portion of a little magazine because that may mean the death of that magazine. These magazines, as you now know, are on a very shaky financial basis. If that magazine is still in print, I will encourage that patron to buy that issue---or read it in the library. However, oftentimes, patrons say that they would like to own a copy of a certain issue. I think it is a problem, but I think it's something to keep in mind, if we're having little magazine collections.

Ann Arbor: One thing I wanted to say is that if someone wants to xerox ten pages of a magazine that costs one dollar, it is cheaper for them to buy 40-pages of the entire magazine and have it for keeps, than to spend 15¢ per copy on 10-pages.

Tony Oldknow: It would be common courtesy to write and ask if you may xerox a portion of a person's magazine. It would be courteous to include the postage, also. At one time, when my magazine could be bought for 25¢, it would cost me more to send a copy than the copy was worth.

I also wanted to add my own thoughts on the area of copyright. Most of the people I have ever known have been very loose about copyrights, somewhere along the line, as long as you write copyright on it, that's alright; you don't need to register it. I never did. Most of us feel that way. Occasionally somebody will write to you after you have accepted their poem for publication, and state that they want their

piece copyrighted. That's fine, if they're going to pay the freight, then they can have it copyrighted. But recently we have been more careful, and I have found that Palmer has already copyrighted the magazine and books for us and billed us for it. Because of my carelessness and essential lack of attention to business, I have ignored this. I'm not very much of a businessman. This has constrained us to actually having our material copyrighted properly. The other day my publisher asked me if I wanted my book copyrighted. I asked him what he meant and he said that they usually copyright our little magazines, and that we probably wanted our book copyrighted. I gave Palmer the go-ahead and it turns out we've been doing it all along.

John Rosenwald: It costs somewhere around $6.00 to $10 per issue to be copyrighted. For example, if you are publishing a magazine four or five times a year, and you're publishing it at $35 per 500 copies, or there abouts---which many of us have done---it's absurd to spend $10.00 more for the copyright, which you're not likely to need anyway. When you're dealing in a different world, there may be sense in registering in advance. It's not a question of it not being copyrighted, if you don't register, it's a question of not being registered "copyright".

Audience: I have a small amount of knowledge concerning periodical copyrighting. My advice would be, as editor of a little magazine, just to make sure that each issue carries a copyright notice. That way you can avoid problems later on, should you wish to have something copyrighted, because it may be almost impossible to do so later.

Cristine Rom: I have a question for Tony and Chris; I don't think it really applies to the Beloit Poetry Journal. One area that I'm sure you are most concerned with, and you both touched upon it. is distribution. When you're starting a little magazine, how do you find those people who want to subscribe, not on a monthly basis, but on a yearly basis? And how do you find those libraries that are interested in your sort of material? Is it basically haphazard? Tony?

Tony Oldknow: Yes, it certainly is. At one time I sold them to students, or anybody; I would sent them out occasionally to a library. Someone on the Work Study Program would do this for me. I didn't have the resources to know where to look. I really didn't care. If you really cared to be self-sufficient, then you would take the measures of doing the research. But my interest was in publishing the poems. I wasn't concerned about who it went to. I am presently trying to become somewhat more scientific, a little more businesslike about it. But in the past, no, I really didn't care. And how will I become more businesslike? Well, Tom McKeown and I have decided that we are going to attempt to be more serious as poets and editors, and we're going to try to get to work in several various places. We're goint to keep files for one subject area; presently it is just a pile of garbage in the back of my spare room. Also, the copyright matter is an example of what we should be concerned about. The same applies to our poetry---to do it more systematically.

Chris Halla: In my case, I started haphazardly, but I had the good fortune of knowing the man who puts-out the International Directory of Little Magazines and Small Presses. He also produces a magazine called Small Press Review, and happens to be probably the only person in the country who knows almost every little magazine, if not every little magazine. He told many people what we were doing, so that helped us a great deal. Plus, I knew about the library here and knew about the library at Brown University. The way in which I advertize is by the names of people I have kept everytime somebody bought something through the mail or subscribed. I suppose, however, that I am still a little haphazard.

John Rosenwald: The Beloit Poetry Journal will exist as it currently exists, probably as long as the Stockings and Robert Glauber are putting money into it. They are all in their late 50's or 60's, so that is going to have an effect. I don't know what they will do; the Stockings are thinking about taking the Journal to Maine. We, on the other hand, have published other magazines before; we are working with the Beloit Poetry Journal now, and we will probably remain interested in publishing only as a small aspect of something that Cristine Rom touched upon before, and that is, getting the material distributed. I have done radio programs, we have done readings---we will be involved in that as long as we live, that's our life.

Chris Halla: In the case of Wolfsong, which is going to be my main concern, not Noon at Night, I intend to continue publication until whenever; I can't say that there is not going to be some point when I may lose interest in Wolfsong and become interested in something else. However, I don't foresee that now. And our intentions for the future are to continue putting out publications that are similar to the first two issues. Another plan that we would like to impliment is to become more involved with other Wisconsin small presses. Wisconsin is incredibly active in the small press and in producing good writings and good art. Unfortunately, none of us on the panel have met before, and we should all know each other, to help each other with our similar interests, such as distribution and cooperative mailings. I have a mailing list which I will give to any small press in Wisconsin, and it has just over a thousand names on it. So basically that is it for me---Wolfsong is to continue as is.

Tony Oldknow: As long as I continue to have a job somewhere, I'll still have the Mainstreeter; even if I have to support the magazine with my own money, and as long as I can find a printer who is relatively low-priced. One of the problems which hasn't been mentioned is that recently paper costs have risen tremendously. This means that 364-pages cost (and before Christmas I had 400 copies done), all told, $290---and that is quite cheap. The next Mainstreeter---we are in the press right now---will have 300 copies, same size, and will cost us $470. A movement from $290 to $470, which is an example of soaring paper costs; I think, at lease for me, this is a concern for the future. I like to do it as my magazine. There are no committees, it's myself and any close friend who is interested. And it is going to be a little difficult if the paper costs are going to zoom out-of-sight like they have been. And lastly, I have a grant from CCLM for $400, and UW-Stevens Point to match it. I feel that with my usual economy, I can get about four issues out with this amount of money. Actually, I can't even produce two out of these fundings.

Audience: One other piece of information concerning this topic on paper, that all of us in the publishing business should investigate, particularly people publishing the little magazines. I learned some information from several paper makers from Indiana last week, that, although I have been printing things for years, I didn't know. There are various types of paper that last different lengths of time. Some will be in existence for hundreds of years and some that will not. There is presently a great deal being made which is made by some kind of acid process; while some larger paper makers in the country are switching over to an alkaline-base process. If you buy paper from these larger companies, you can appreciate the fact that your small magazines will be preserved in libraries for many more years than the acid process paper, which is what has been used from 1850 to 1950. I was pleased to find-out about this. I think all of us who produce magazines would like to see them last for a long time, and we should know about these things such as the chemical content of paper.

Cristine Rom: Coda has put out an issue listing the largest public and university libraries collecting small press publications and little magazines. COSMEP has also published a list, a couple of years ago, which is entirely too long and doesn't give complete mailing addresses---I find that very useless. There is a book edited by Ash (Bowker is the publisher), which records subject collections of American libraries; but it only names approximately 20 libraries under "little magazines". I think the Coda listing is the best I have seen thus far.

Coda is basically a newsletter put out by Poets and Writers, Inc. It lists grant information, manuscript information, people who wish to become involved in poetry readings, and people who want poets to give readings. It also publishes special articles; I think the last one, or the one before that, was about Canadian poetry. It is essential if you are in little magazines in any way, or poetry writing, or fiction writing, you should be reading Coda regularly. They also released a directory of American fiction writers and American poets.

John Rosenwald: We have approximately a hundred subscriptions that are foreign. It's the same situation, you don't plan this sort of thing. Suddenly, a letter will come in from another country, such as Japan and will ask us for a subscription. Sometimes years later someone will stop in and tell us that they ordered that subscription for the Christian University in Tokyo because so-and-so studied there five years ago.

We got a magazine once a month from Georgia and the Soviet Union, which is in Russian. I can't read it, but somebody does. It was sent to someone that once was in Beloit. You never know! That's what is so great about little magazine publication. There is this play between the professionalism of registering copyright and checking-out distribution, and the absolute chaos that is represented by Tony's backroom and all of our filing cabinets. It's amazing! You sometimes get ambitious, and then you slough off.

Tony Oldknow: You get curious contributions from all places, too. Some fellow in Taiwan, who currently is involved in jade, sent me some poems complete with a statement stating that if I took one of his poems, or I send him a copy of my magazine, he would send me jade. I did not do it, I would have but I had to move. I get contributions from all over the world but no subscriptions; subscriptions would surprise me since I don't have any subscriptions, except ones from libraries. However, we don't advertise subscriptions, thus, I wouldn't expect to get one.

Ann Arbor: One last point---Tony stated that he doesn't read what is in his back room, and I know I don't read half of the writings I pick up; but I pick it up for the Stockings. I think they read everything they get; and they don't read just one or two poems in order to judge whether a book is interesting or not---they read every page. They have donated the entire room or boxes and stacks to the Beloit College Library. They get materials from Russia; if they can't read Russian, they will give it to somebody who can read Russian. The Stockings are continuously dealing with this material as well as the manuscripts that come in from Australia, Italy, England and other countries.

Tony Oldknow: Lastly, I would like to mention a negative point. All of us have a letter, it was circularized, I think, stating that I was on somebody's blacklist because I never answer my mail about poetry submissions. I don't seem to be blacklisted because writers continue to send me poems. One of the problems in this business is that editors move around alot and many letters never catch-up with the address changes. Other magazines publish lists of editors to avoid because they hold manuscripts too long. The manuscripts never catch-up with you, because the Post Office doesn't send them, or they get lost; consequently, I was on this condemned list of wicked editors who don't send materials back. In other words, I don't receive it in the first place, and I do try to send all the material back. Some folks get very upset because it takes the editor a long time to read their manuscripts. Since most editors are occupied with 500 or 600 different jobs, as well as running a magazine, that's not very surprising that these problems arise.

LEN MAUER, INTRODUCTION: Barbara J. Arnold

The panel moderator for this section on agricultural periodicals is Len Mauer. Len is Director of Information Services from the Department of Agricultural Journalism at the University of Wisconsin - Madison. In his present position, Len is responsible for information on the programs of the College of Agricultural and Life Sciences, and the University of Wisconsin - Extension Agricultural Services. Len.

AGRICULTURE

Len Mauer

Thank you Barbara. Earlier this week, Jim Danky gave me this assignment and its details. He asked me to talk about two things in addition to introducing the panelists. I'd like to give the audience an idea of the dimensions of the topic, the development of the agricultural periodical press in this country, and lastly, to say a few words about the department I come from which is Agricultural Journalism. I would like to fill-in some details, perhaps not take up a great deal of time, but give you some idea of how the agricultural periodical press developed. In preparing these remarks, I went through a little publication, a book which some of you may be familiar with. It's called Communications in Agriculture, the American Farm Press. It is written by a friend and colleague of mine at the University of Illinois. His name is Jim Evans, and his co-author is Rodolfo Salsedo. This book is published by Iowa State University Press, 1974, and it's probably as good a collection of statistics and information that we have available concerning the farm periodical press in this country.

It is basically a study of the period from 1880 to 1970. I highly recommend it as a good place to begin if you want to get an idea on the size of the agricultural press. I don't think we can talk about farm periodicals without mentioning, at least in passing, the great revolution that has taken place in agriculture in the United States. About two-hundred years ago, we had 90% of our population engaged in farming. Today we have 3.9%. Less than 4% of our population is engaged in farming. Conversely, the fact is that the farmer of 1770 was producing food for himself and about two other people. Today, one farm worker produces food and fiber for himself and about 56 other people. We have had a tremendous increase in the farm worker productivity. If you choose to measure efficiency by that yardstick, and some people may not choose to do that, then we have a tremendously successful agricultural revolution going on in this country. We spend about 17% of our disposable income on food. That's probably the lowest of any place in the world. We always get into trouble talking percentages, particularly that kind of percentage, because there are people that spend a great deal more than 17% of their disposable income on food. That is a national figure. It is, I think, a fair index. I mention those figures in passing only.

I think we have to attribute a large measure of the success of agriculture in this country, this agricultural revolution, to the farm magazines. These magazines played the primary role of transmitting research, technology, and new developments in agriculture to the people out on the farm. There has always been a strong farm press in this country. I don't think you can overstate the importance of the farm magazine to the agricultural revolution that has taken place. Indeed, it was the early agricultural publications, W.D. Hoard, for instance, and others like him who advocated very strongly the establishment of colleges of agriculture, agricultural experiment stations and cooperative extension services. They not only transmitted the information, but in some cases were very instrumental in setting-up the institutions that produced the research findings.

As far as how many farm periodical presses there are, these figures are not as easy to come by as one might think. If you go to Ayer's, for example, you may think you will find a good listing of farm periodicals. However, you will find it very deficient. You will find that many of the periodicals do not show up there, and some that are there probably wouldn't be there under most definitions. I don't think it is a very good listing. The work that I draw on is basically the Evans and Salsedo work, and I'm going to give you some of their statistics.

Around 1880 we had approximately 157 commercial farm magazines present in this country. By 1925, we had grown to 445 commercial periodicals. This was a period of great geographic expansion of agriculture. The 445 commercial periodicals represent the high water mark in terms of the number of that kind of paper existing in this country.

The Depression came to agriculture shortly before it came to the rest of the country, and that highwater mark of 1925 steadily eroded until 1945. By 1945 we had reached a low of 295 publications. There were many reasons beyond the Depression that caused this drop-off, or death, in farm publications during that 20 year period. Certainly there was the introduction of movies, but there was more. There were more newspapers, weekly newspapers, all of which competed with the farm magazine. The farm magazine in the early years was perhaps the sole communications device in most rural homes. Later, the magazine ran into competition. Farm people went to the movies. The Saturday night movie, even in my day, was still a highlight of the week. So there were other media competing with the farm magazine. There were also changes in agriculture. The farm population crested during this period and began coming down.

After World War II, we had tremendous growth in the agricultural publications market. We were experienced in nearly all other sectors of our country during that period. It was a boom period. There was great growth in the general farm magazines during this period. There was a real push for circulation figures, because high circulation meant high ad revenues. Subscription rates were very low, and every farm magazine during that period was pushing for the largest possible circulation. This eventually caught up to the farm press around the early 1960's or late 1950's, when the increasing specialization in agriculture forced some real problems on the farm magazine.

There were some notable deaths in the early 1960's: Cappers' Farmer, a general farm magazine, went under. Country Gentleman and Farm and Rancher, a Southern and Western publication, also went under. We began to see the publication of more specialized farm magazines. When I talk about specialization in the farm periodical field, I mean specialization to a high degree. It's becoming more specialized, it seems, every day. Not only do we have magazines for the farmers who irrigate, but we also have a special publication from California. It is geared for "drip and trickle" irrigators, which is a special kind of irrigation system. There is this trend, but I don't think we should overlook that there has always been a fair degree of specialization. I dug some figures out that say that as far back as 1880 we had about a third of the publications then classified as specialized in terms of content. In 1945, about 48% were classified as special interest magazines; and in 1957, that figure had reached 56%.

In terms of circulation, you might think that given the general trends in farm populations, the farm publications must be in trouble in circulation. Since 1930 we have lost about 20 million people from U.S. farms. Let's look at circulation, and here again we're talking about combined circulation figures. In 1925, the combined circulation figures from commercial farm periodicals was 19.5 million. By 1955, the figure had risen to 29 million; and again, that's the high water mark for combined circulation. After that there was some slippage. In 1970 the combined circulation figure was 24 million. That is still a pretty steady, good combined circulation figure, considering the size of the potential audience out there. There is an explanation for it, of course, and that is the rise in literacy. General educational levels rose on the farm as well as elsewhere, and there was also another interesting trend that was taking place. Farm homes were receiving more and more periodicals. In 1925 we had something like 3 farm magazines coming into a farm home. In 1955, that number had risen to 6. In 1970, we had about 7 farm magazines coming into the farm home. Now there is no indication of when you reach a saturation point, or how much time people are spending reading those magazines. The fact is, that we do have a lot more reading material coming into the farm home. This is in addition to television, radio, newspapers, and community newspapers that they might be getting. The combined circulation figure has held up very well.

What about the future? I came upon an article in Business Week, the May 8th issue, 1978. If Business Week has any pulse at all for what's happening in the farm periodical press, they seem to think that things are looking pretty rosy. They cite people's disenchantment with urban life, the pressures and problems that come with living in large cities and the trend of moving back to rural America. For the first time in many years the demographers are finding that people are leaving the larger urban centers, heading back to the farm. Business Week says this is a good sign for farm periodicals and farm journals. They also cite this sort of re-sprouting of love and respect for things natural and things rural. They looked at 160 farm publications, and those publications showed ad revenues growing from $52.8 million in 1970 to $123.5 million last year. I don't know how they arrived at that 160, whether it represented a sampling or what. You have to concede that growth in ad revenues from $52.8 million to $123.5 million isn't bad for that period. It represents a jump of about 134%. Farm Journal's ad revenues, Farm Journal being one of the biggest in the field, doubled to about $17 million in the last four years. Farm Journal seems to be doing very well, As I said, I hope this gives you some feel for the general shape of the farm periodicals field.

Our panelists this morning include Jerry Belanger who is editor and publisher of Countryside magazine. I think he notes very well the fact that a journalism degree has not necessarily spoiled his career as a publisher. I think Jerry (in the magazine he puts out), represents very well this trend, this new market of people coming back to the rural areas, redefining, rediscovering rural values. Also with us is Frank Hill. Frank is managing editor of the Wisconsin Agriculturist. We can see a much closer, perhaps symbiotic would be a better word, relationship between those kinds of publications and the kinds of research institutes we look at here at the University of Wisconsin. I think that Jerry's magazine represents

a counter statement to this technical, scientific based, specialized, highly capitalized, energy intensive type of agriculture that we've tended to move toward in the agricultural development of this country. I don't know whether Jerry or Frank is right on this in terms of editorial approach or whether the College of Agriculture is way off base. It is an interesting contrast between these two papers, and I'm anxious to hear what each of you have to say. With that I'll give it to you, Jerry.

COUNTRYSIDE

Jerry Belanger

Thanks Len. I really think that Countryside's family of publications pretty well puts into practice everything that you said, all the way back to the early publications. Actually, our pedigree goes back to 1917, when practically every small town printer had a magazine of some kind or another. I know John Skinner has done some work with this on poultry magazines. There were hundreds of chicken magazines in the early part of this century. We were one of those. Countryside's first name, in 1917, was Pet Stock Journal. Lamoni, Iowa, by the way, is where it was started. It had articles on animals I never even heard of.

Actually, it's very hard to describe Countryside, not only in terms of what it is now but in terms of its history. If we leave the 1917 version aside, I started Countryside in its current format in 1969, when this back to the land thing was getting going. The Whole Earth Catalog was going great. As a matter of fact, Countryside and Mother Earth News both hit the newsstands with their first issue at the very same time. We're very much more like Mother Earth News than Wisconsin Agriculturist, for example. However, one of the surprising things to me about it is that I didn't really intend to start a magazine at all. I was farming at the time, a very small, self-sufficient farm. I was doing a little free-lance writing and had a printing press in the basement. Somehow or another, all of this came together and I started publishing a newsletter, because I wanted information on the kind of life that I was living. We raised a couple of pigs and made our own bacon, for instance. Now, how in the world do you make bacon? Nobody knew in 1969. The farmers didn't do it, and Oscar Mayer wouldn't tell or they'd laugh at you or whatever. I'd been doing this kind of stuff with free-lance articles for other magazines. I knew there were other people who were as crazy as I was, so I put together some information and we had a newsletter. The dog-gone thing went better than it should have, as far as I was concerned.

Pretty soon I wasn't much of a farmer anymore, not on that scale at lease. A year later I discovered the newsletter had become a full-fledged magazine. As long as I was going to get back in the publication business anyway, we decided to buy out Small Stock Magazine. Small Stock is the magazine that dates back to 1917.

I was interested in the ebb and flow of numbers which Len mentioned earlier. This is interesting in terms of our publication, because as I mentioned, our magazine was a pet magazine, really, in 1917. Then we got into chickens. Dairy goats were part of it at one time. It ended up as a rabbit magazine. Over this span of 50 some years, Small Stock Magazine, through a number of name changes and what not (same owner, but different names), bought out about three dozen other publications. These were mostly small stock types of things, primarily rabbits, from all over the country. They were merged into Small Stock Magazine. By the time I purchased it from its third owner, it had had a rather checkered history. It was pretty hard to trace who we were or where we had come from. Small Stock Magazine's publishing history was one straight line from Lamoni, Iowa, in 1917, but there were thousands of other publications mingled in with it. I find this kind of interesting in the context of what Mayer mentioned about the numbers

and specialization. Because, while we did have material on bantam chickens, pigeons, skunks, dairy goats and a bunch of other things, by the time I got involved with the magazine in 1970 it was strictly a rabbit magazine. Also there were three rabbit magazines at that time, whereas, a couple of years before, there had been a half a dozen or more. Certainly back in the 40's and 50's there were dozens of them literally. It was down to three in 1970, and after I took over Small Stock we greatly improved the quality of the magazine. The others had been put out by rabbit fanciers, not by people with any training in graphic arts or even journalism. We did have a superior product. Within the two years after that there was only one rabbit magazine left, and that was ours.

At the same time I was putting out Countryside and Small Stock Magazine, we also had a magazine on dairy goats. This gets into the specialization that Len mentioned. We are not a specialized magazine, and yet we talk about rabbits and dairy goats in individual magazines and that really is pretty specialized.

We went along for a couple of years as a one-man operation. I was the printer and everything. It got to be pretty hectic, so about 1973 we combined all of them into the Countryside and Small Stock Journal. Circulation went up considerably. We were working very closely with Mother Earth News at the time. I'm sure that most of you are familiar with that magazine. I think they're printing 600,000 copies now and it has done a tremendous job for the entire "back to the land" movement. They're not really as rural or haven't been as rural oriented as Countryside. John Shettleworth, the publisher of Mother Earth News, told me that what they were doing was going out and getting everyone into the movement and sorting them out. The people who wanted to learn more would read Countryside. I guess the way we all see it around our shop is that to read Mother Earth News, you don't even have to know the difference between hay and straw. Countryside is much more technical and in-depth than Mother Earth News. Yet, at the same time we are very general.

Now, the interesting thing is that last December we came out with the first issue of a new rabbit magazine. We only mailed a few copies around. Since December it has developed a circulation of 7,000. It's gone straight up. That's more than the other magazine had after 50 years. In September we're going to have a dairy goat magazine again. We're right back to where we were nine years ago. We're both generalized, as far as Countryside is concerned, and very specialized in some of our sideline publications.

I don't know what more I could tell you except that Countryside is not really an agricultural publication in the way that we've been talking about agricultural publications. Not only do we have this checkered history, but I think and I personally feel very strongly that this type of magazine is the wave of the future. We are talking about a completely different kind of farming and a different kind of publication to serve the needs of these new types of farmers.

Let me address something that Len mentioned earlier. I don't know if you saw the hackles raised on the back of my neck when he mentioned that in 1770 or whenever it was, that one farmer fed two other people and that today one farmer feeds 56. The way we look at this at Countryside magazine is: sure, one farmer fed those two people, but he also probably made their own shoes, made their own clothes and certainly made their own housing, provided their own fuel, provided all their own food. Those farmers were much more than farmers. Today a farmer, and Len mentioned this, too, operates out of this great specialization. The point is that today a farmer may feed 56 other people, but I would like to know how many people are involved in that act of farming. The whole thing is so complex and industrialized. Not only veterinarians, but the University, the truck drivers, the people who sell tires and make tractors, all these people have a hand in that farming. That's the problem.

Now what we're talking about with our kind of publication is really this "back to the land" movement, the idea of decentralization, of being in charge of our own life. The farming is almost incidental. We're talking about a lifestyle, about the energy crisis, about freedoms, about things that really have very little to do with farming the way we ordinarily think of agriculture today. This is one of the things that makes it a very broad magazine. The lifestyle happens to be rural because that's where you've got a chance to be independent. Mauer mentioned it is a growing movement. Not only in terms of demographics, people are moving back to the rural areas, but the organic farming movement as well.

I don't know if any of you know, but Organic Gardening and Farming is coming out with a farm magazine in January. They're projecting an initial circulation of 25 or 30,000 for actual farmers who are farming organically. If we listen to guys like Frank and Len, that is not even possible. I happen to farm 170 acres myself, organically, so I don't listen to them. The thing is that a lot is happening, that the ordinary farm press, I don't think, is really aware of, and they're certainly not addressing. There are new publications and services coming to the front to service these kinds of activities, needs and desires of people.

The very best material that we get comes from readers. This goes back to the beginning, too, because these are the people who actually knew what was happening. I hate to talk about the University, especially with all the help that John Skinner, Walt Womerac and the rest of these good people gave me. There are some people here who have done an awful lot for us, but take one example: A reader asks us about a problem with making butter. They milked their Jersey cow and goats and they go in their kitchen to make butter. It wasn't turning out right. We checked with someone here in dairy science. His response was, "What? You can't make butter at home, it's impossible", or something like that. We know it isn't, because we do it. Frankly, we make all of our own butter, cheese, yogurt, bread and all the rest of it from the grain that we grow ourselves and grind ourselves. When we come in contact with this agri-business situation, they don't think we're real. It certainly isn't a fad because the numbers are there. Organic Gardening, Mother Earth, Countryside and the other magazines like that prove that the numbers are there. We've been around for about ten years now, so it's not a flash-in-the-pan type thing.

We do buy some free-lance material and we're getting away from that. It smacks of something that isn't really Countryside. We've gone through a number of superficial changes in the last couple of years trying to keep up with Mother Earth News. It kind of irks me as a journalist, to see that we've got a magazine that, I think, is so far superior to theirs and they've got a hundred times more circulation than we do. I know some of the reasons, but I'd like to catch up to them. It won't happen because of the nature of our publication. What I'm saying is that we did try to get a little slick and it backfired. Our circulation was, until a couple of months ago, going down because this is not the kind of thing that our people are looking for. They're looking for just the opposite, something more like the Ocooch Mountain News, really. That's doing a terrific job for this kind of audience. That is what we're getting back to. Slick isn't the right word for the free-lance material, it's certainly not descriptive enough.

We've got circulation in 48 different countries. Most of our readership is on the East and West coasts, New England and California. We are not a Wisconsin publication by any means. Ninety percent of our readers work in town and go out and putter around on a couple of acres after work and on weekends. They're not really farmers. They're trying to be self-sufficient so far as food is concerned, and for a number of reasons. We try not to be a doomsday magazine. Yet, when you look at what's happened during the period we've been publishing, what was doomsday back in 1969 is an accepted way of life today, energy, inflation, and all the rest of it. Most of these people are concerned about the world, about environment, ecology and things of this nature. They want to have their own little island of sanity. They usually refer to it as such. Ninety percent of our readers have at least 5 acres of land, but most of them are under 10 or 15. They certainly don't use more than 5 or 10 acres. It's strictly for producing their own food. We're talking about homesteaders rather than farmers. This is a tricky word because people don't really know what it means. I'm the editor so I make it mean what I want it to mean. It means that you produce as much of your own needs as possible and this includes primarily food. It could include sewing or wood heat. These are all the things that we were talking about in the late 1960's.

WISCONSIN AGRICULTURIST

Frank Hill

I'm not sure how many are familiar with the Wisconsin Agriculturist. Our goal is to cover farming in Wisconsin. We've got roughly 100,000 circulation, most of this is in Wisconsin. We do go across the state line. We used to have a lot bigger circulation, but we're making a real serious effort to cut this down.

We charge, I think it's $10 a year for out of state, $6 a year in state. If you are living out of state, we send one renewal notice that states that your subscription has run out. In state, we send, like other magazines do, six or eight notices. Within the last three or four years, we have made a real effort to cut down our circulation. We qualify farmers. You have to have an interest in farming, or at least say that you have an interest to get the magazine. If you're just in town and want to get it, we won't sell it to you. I don't really completely agree with this policy. The real problem is the retired farmer who's taken it all his life and can't take it without lying.

We're just about the opposite of what we were talking about before. We are owned on top by the American Broadcasting Company. The ownership runs through a series of corporations. Basically, it is a set production level in which we are working. There are four magazines: Prairie Farm in Illinois, Wisconsin Agriculturist in Wisconsin, the Prairie Farmer in Indiana and Wallace's Farm in Iowa. These four are known as Farm Progress Publications and each is a separate company. They are all similar magazines covering their state. Our goal is to zero in on agriculture within that state. We contrast this to a national magazine which is what we call a specialized magazine. There are all degrees of these, but Beef and Dairy Herd Management and Hoard's are both specialized magazines. Our goal is to provide the information that the Wisconsin farmers need.

We've got about a 10-day lag period from when we have to quit writing and when it is in the mailbox, which is a lot shorter than a national magazine or most other magazines. We can come out with timely information. If there looks like there is a problem with alfalfa winter kill coming up, we can get a story in and have it out in time for the farmer to do something about it. We used to be trying to cover everything in Wisconsin from the dairy goats to cranberries to dairy cows and now we have changed out goals. We're trying to zero in on dairy, which is big in Wisconsin, corn, alfalfa, and then management type stories which range all the way from estate planning to taxes, to financial rates and land prices. It is really an undefined category, but mainly deals with management decision-making stories. These are the areas that we want to hit or insist that we hit, over a period of time. When we've got these areas covered, then we figure it's our fun time. If we want to put in a story about coon hunting or fishing on the Wisconsin River, dairy goats or whatever, then we run these stories. As a matter of fact, we've got one coming up now on beekeeping . It will be quite a good story when we get it out. We don't look on them as filler stories. We work at those stories, and they are good, but we don't put them in until we've got these other bases covered.

There are two things that we are doing at the Agriculturist that are different than other magazines. One is that we are one of the few magazines in the country that is working with readership surveys. Our group of publications are really the only farm publications that are working with surveys to the degree that we are. There are a lot of them that have people who take surveys for them. We have our own research staff and our own research organization. In the whole magazine everything we do is based on this research data that we get back from our readers. Just the type size in the magazine for example. It's larger type than most other magazines. That's because the average age of our reader is 50 years old. We can, by going to a larger type, get a 10% or so increase in readership of that story. Basically, what we are trying to do is develop a real consciousness of layout, not getting fancy, just getting a layout that says what we want to say and looks easy to read. Take this one for example, you can look at it. Here is a headline that says "On Alfalfa". There is a story and a chart. You can look at it with one glance and know exactly what is there. We try to keep our stories short. We never want the reader to turn a page on the same story. We'll try to keep it on one page if possible, run over on the second only if we have to. If the story is long enough that we have to turn a page, we'll break the story off and start over again. As soon as they turn the page you've lost 20 to 30% of your readers. Instead of discontinuing that story, if you put another headline on it, you can get right back up to the 50 to 60% readership that you're looking for.

As I mentioned, we have our own survey staff who are mainly farm wives or men who take surveys. Twice a year we run what we call readership issues on which we do our surveys. We have the state all scientifically divided, so we get the same sample out of the north in proportion to population as to the south. There are five areas of the state that we sample in proportion to the number of farmers there. What we are doing is both looking for a total readership and then we're doing readership research. We run split runs and, for example, assume we want to know which of two covers is the best. In half the issues in counties scattered around the state, we run one cover. In the other half of the issues, we run the other cover. There would be an "A" copy and a "B" copy. They are each going out to half the farmers in the state. Then the survey workers go out and sit down with some subscribers. We pick people off of mail routes. The surveyors go right down the road. It's a scientific, at random sample, as they say. The surveyors sit down with the people. The wording they use is really exact. They ask if the person remembers seeing or reading anything on this page. I think that's the way it works. They don't want to embarrass the person into saying yes or no, they just want a neutral reaction. They go through the magazine scoring every ad or piece of editorial copy. It takes up to an hour to go through a magazine, depending on the size of the issue. Then they'll fill in the survey form and we'll find out that 89% of the people like this cover and 92% like this cover. There's no statistical difference so we don't really know.

We made a lot of progress early because you could pick up things like using the white space, using the big type. Lately, we're trying to get into more detailed stuff and the techniques aren't that sophisticated yet. We've been having a lot of trouble with color pictures against black and white pictures. We can't get a consistent difference. Over an eight year period, we can get a statistical difference, but at any one shot we can't bet that the

color pictures are going to attract more readers than a black and white picture. In fact, we can't guarantee that a picture will draw anymore readers for us. We know that a picture won't attract more readers. We've run split runs where we just leave the picture and the cut line out. We just let the white space sit there. It is the only change we've made in the page, the readership will stay the same or, depending on the location of the picture, will go higher. White space works harder in attracting readers than a poor picture or an average picture, which is mainly why ours are printed on newsprint. We just don't get the quality of reproduction for pictures on newsprint.

There is other information coming back from these surveys on who our audience is. In addition to the split run information, we're getting a readership score on every story. Thus, we can pretty well predict that an oat rye story is going to score 60% if it's real constant. We make a point to put this survey in every spring readership issue. The readership is constant. When it starts dropping off, we begin to wonder why and what's going on.

We once took a story out and reordered the story by paragraph. Then we assigned each sentence in that paragraph a number and drew them out and put them in that order. But, writing short sentences, each sentence is a separate unit, too. It didn't read that bad really. You kind of wanted the price information up high where it was normally, and it was stuck up in the middle some place. We've done this a number of times, and the readership holds up. The dominating thing in readership is the subject matter. If you don't have a good subject that they want to read, there is nothing that you can do. Well, you can get a little bit of help. We've played all sorts of games like "New Farm Enterprise Makes Money", or something vs. "Duck Farming in Northern Wisconsin". The "New Farm Enterprise" will draw them in to read it, and they'll go about two paragraphs and then the readership would be the same as if we called it, "Duck Farming in Northern Wisconsin". So, we try to write the headline for general interest. If it's a good story that has general interest for the state, we'll try to make it general interest. If it's something that is only for cranberry growers, we want the readers to know that this is a cranberry growers story, and corn growers can skip over it and not miss a thing.

The readership seems to be pretty definite all through the day. The farmers come in from chores, sit down to have breakfast and some are reading it then. At the noon hour they're back in. Quite often the wives read the magazine. We try to encourage women to read our magazine. We feel strongly about our home section, and write a number of other stories for women. The seven or eight magazines that come into the farm home may not get read. Quite often the wife will read the Agriculturist, hopefully, because there is stuff in there that she wants to read and flags stories for her husband. "There is a good story in here on alfalfa growing that you should read." So, he will quite likely sit down and spend his hour reading what she told him to read. I'm not sure this is on a big enough basis to be significant or anything, but it happens and we are told this a lot.

We've tested various selling prices for our magazine and different subscription rates. Just a few years ago we sold it for $2.00. It was $2.00 forever, I think. It was 50¢ at one time, and then $2.00. We're raising the price figuring that people want it. We can raise it and not have any great

fall-back in subscribers. I shouldn't say fall-back in subscribers. I should say fall-back in readers that we want. I'm not in the circulation department, and don't know the detail of it. Obviously, if you raise the prices, you are going to lose some circulation. We are a corporation with a goal of making money, owned on top by American Broadcasting, and then there's a series of corporations coming down.

Basically, our reasons for making qualifications like: you have to be a farmer to buy it, etc., have to do with advertising. Here is a good example. This is a DeKalb ad. They're paying a lot of money for that ad, and they want to reach the people that are going to plant a lot of corn. The advertising rate is based on the number of subscriptions. We want to tell the advertiser that we're reaching the corn growers in Wisconsin, with gross incomes over whatever amount. The advertiser is looking to spend his dollar to cover a certain group of people. We're specialized in covering Wisconsin. You could look at it all different ways. If the advertiser wants to cover the Wisconsin farmer, then we can do it for him.

I really kind of skipped over the basics of our magazine of 1849. We had our 125th anniversary a while back. There was a group of small magazines in Wisconsin. This is the Wisconsin Agriculturist and the Wisconsin Farmer. These two ended up in Wisconsin and finally merged, and then they just kept merging. We used to be located in Racine until about 2 years ago. Now, we're located in Madison, south of the Beltline. We have 14 people in this office, with an editorial staff of 7, and I believe, 6 writers including the home editor. The rest are production people, business people or ad people. This is really a small office here. The headquarters are in Chicago.

The other thing I wanted to mention is that we're doing computer typesetting. This is done by newspapers all the time, but things that we're doing are unique. We're doing it remote. We've got a terminal here in Madison. The computers are in Chicago. Another thing that we're doing is laying out pages on computer. From a computer screen we're using in Madison for example, this story is printing out in Chicago in this shape. All the back shop people have to do is put the ad in and put a page number on it, and it's ready to go. All we see is what's on the screen and the coding. Obviously there are a lot of problems. If you can read the coding wrong, the whole thing can print on top of each other. It's kind of a scary situation. We aren't too concerned because we bought this system from a good company. It is a good program and they said it would do all this stuff, but no one had ever tried it. We were pioneering. Now they come to us for a lot of the information, because we're making the system work harder than they believed it could. We'll call up with a problem, and they say we just can't do that. We tell them that we've been doing it for two months, we just want to do more.

Going to a computer didn't help us with the 10-day lag period, but it did help us. Before we were working against the mail. We still had our back shop in Chicago. Let's say our final deadline is 4 o'clock on Thursday. Before, we really had to quit writing on Wednesday to get it down there, do it by telephone, or something. Now we can send a story down at 4 o'clock on

Thursday. They can have it in a matter of ten minutes, if we do it right. It hasn't helped our over-all lag time, but it's helped us work right to the deadlines if we have to. Normally, we don't, but if there is some important story we want to get in that issue, we can right at the last minute.

We're also just getting into exchanging stories with other publications. The Prairie Farmer and Wisconsin Agriculturist run on the same system. Now, Wallace's Farm in Iowa is being added, also. We can access their files and their stories and call them up and duplicate them. Obviously, we can do anything we want with them. The four magazines have access to each other's copy, and within the four magazines we have some specialized writers who are specializing in tractors and machinery basically. Their copy is fed to all four magazines. Basically, we're individual magazines, but we have access to all information.

Selected Afterthoughts

Jerry Belanger: My lifestyle has changed. There is a sign on my door. This is a joke really. I've written five books on the various aspects of agriculture and one of them was on pigs, Raising the Homestead Hogs. You wouldn't think that people would raise pigs in their back yard, but the sales on that book, I think, are astounding everybody. It's actually selling. People must really be doing this. In the forward to the book they said that Jerry Belanger has a sign on his door that reads: Jerry Belanger, printer, publisher, and pig farmer. My staff went out and bought me a sign. It's a little gold plaque to put on my office door so that I wouldn't be lying in the book. In other words, I think of myself very much as a pig farmer. I don't have a pig to my name right now. So, my lifestyle has obviously changed and yet the magazine is not that large. We print 37,000 copies. Rabbits has a circulation of 7,000. We've got a completely different thing going there. We have a different editor, we have our own print shop, but I don't do the printing anymore. Now we have other people around. We don't run the whole thing out of the living room like we did, but it's still a very small, family-type operation.

Frank Hill: We have a formula for the writing style. It is basically short sentences, short paragraphs and short stories. We've done readership surveys with stories written in three and four word sentences. Joe Smith is a farmer. He has ten cows. He lives in Dane County, really choppy reading. I'm not sure that that will score better than the six or eight word sentence, but it scores better than the 15 word sentence. We don't go with that theory only. We don't hesitate at all where we are getting into a long sentence, to just put in a period and continue the thing in the next sentence. Here are two different examples of ways to break up copy. One is with a cross head, which is with white space and then a bold face paragraph leading it in. We've tested these against each other and there are all different kinds of cross heads. We've tested them all. The conclusion we've come up with is that it's important to break up the copy some way. We haven't found the best way to do it. The cross head does as good as if we just left a white space there. The thing we have concluded is that you want to make it easy to read. If you glance at it the first time and you see it's broken up into sections, I think there's a mental image that this is easy to read.

Len Mauer: A general farm magazine like Farm Journal, for example, has had to fight this specialization thing. It's had to try to assure its advertisers that they are indeed reaching the kind of farmer that's going to use their product. The way they've done this is to put out a whole series of special editions, regional editions, a special insert on dairying. They then can, in a sense, put out one issue with 40 or 50 different editions and sell advertising in any one of those editions with assurance to the advertiser that indeed this is going to dairymen. It won't be in the issue that's going to some other kind of reader. There have been all sorts of responses to this. Some have been to go to specialized magazines; some have been to break up their general issues into more specialized editions. The Wisconsin Agriculturist is an example of regional specialization. There are all kinds of dimensions to this specialization.

Frank Hill: Basically, we work on a six-month program. We are actually working 3 months as a unit and have the next 3 months generally planned. We're working 3 issues at one time; that is, one that we're finishing up, one that we're working hard on, and one that we're just starting. We work on a two-week cycle. Right now we're just finishing up the second May issue. The writers are out on the first June issue; and the preliminary work is being done on the second June issue.

RUTH HINE, INTRODUCTION: Barbara J. Arnold

This afternoon we're waiting for one of our speakers to arrive. We assume he's trying very hard to find a parking space. I'd like to take this opportunity to introduce Ruth Hine. She will be the moderator for the Outdoor Recreation and Sports session. Ruth is presently the editor of Research Publications for the Department of Natural Resources, and has been with the DNR since 1949. At the DNR she has combined editing with her technical background and says that she enjoys working with biologists in creating their final product. Now, Ruth Hine.

OUTDOOR RECREATION AND SPORTS

Ruth Hine

Good afternoon. It's nice to see everybody and to welcome you to the Outdoor Recreation workshop. It seems, from looking at your program, that you've been having a really neat session for writers, editors, publishers and librarians. I hope this session will contribute to this.

We're going to take it pretty informal for a couple of reasons. One reason is that one of our speakers got pretty tied up and was unable to come. I guess editors have pretty precise deadlines. Another has very kindly sent a substitute whom we're very happy to welcome, and a third one is still hunting for a parking space, we think---but hopefully, he'll be here.

Meanwhile, I would like to introduce the man who will carry on for Wisconsin Sportsman. John Pagel is here. He is the business manager of the publication, so he'll give you a slightly different slant in that respect. Also with us today is Mr. H. Lee Schwanz, publisher of SnoTrack. Mr. Schwanz worked on the staff of Country Gentlemen, which I'm sure some of us remember quite well. We've asked them to give a rundown on what their magazines are all about, and we're going to keep this pretty informal. We hope that you will come back with questions. I hope John will introduce himself further.

WISCONSIN SPORTSMAN

John Pagel

My interest in being here today is that I like magazines. I've got copies of Wisconsin Sportsman with me today and I'd like everyone to take a look at them.

Wisconsin Sportsman was founded in April of 1972 by Tom Petrie who saw an opening in the market for a regional, outdoor magazine. He's the editor today, and the publisher, and his focus in editing the magazine is to write about low impact sports in Wisconsin such as hunting, fishing, canoeing and camping. There won't be anything found on snowmobiling or trail biking, that's the focus, and it's been successful. We've had a lot of fun doing it and it's come along well, so well in fact that we decided that the formula might be transported into some other states. Maybe some of you have seen magazines that we published for some of our neighboring states, the Michigan Sportsman or Minnesota Sportsman.

My official title is business manager. It conjures up visions of a lot of numbers floating around, and in fact, that's what it is. We've got to chase the bucks through the accounting procedure in order to make sure that at the end of the year you can pay all the bills. It also included the circulation function for the magazine.

There 47,000 people out there who have to get a magazine. It's relatively simple to get one out, but it's compounded 47,000 times, because you have to get all of them out. They're continually moving on you. They're expiring. They're not renewing as nicely as you'd like them to. You have to drum up new business.

I have to manage the small staff of people that work for me in the clerical function. They keep track of who's supposed to be on the subscriber list, who owes us money, what distributors are dragging their feet in payment, which ones are doing a good job in getting your product into the market and which ones aren't. Some research is involved. Is there a new printer somewhere that's hungry for some business, whose prices look better than perhaps what you're getting; are his trade-offs fair for the people we're buying services from now? I deal with these types of things, although it doesn't fall into the structure of the business pattern.

As far as advertisement sales, we do some of it ourselves but the bulk of it is sold through an advertising representative. In fact, we have two of them who represent our magazine. They also handle other magazines in a similar field. One is in New York and one is in San Francisco. It's our job to supply them with enough copies of the magazine, and information about us, to go out there and make the sales.

When you're a small business, it's tough to make contact with advertising agencies. We went through it for a few years. We couldn't interest anybody in our book. Credibility was low. Wisconsin Sportsman, who are

these guys anyway? A bunch of kids up there in Oshkosh are putting out a book. Here today, gone tomorrow. We stuck it out. We grew. We improved our product, and we made a few pushes at trying to sell advertising to agencies. It's hard because they're spread out all over. When you're getting the kind of money for a page in a relatively small book like us, you can't afford to fly up to New York to try and sell a page. If you sold a page, you wouldn't make any money on it. It's really tough.

We did alot of it by mail. We're building a big phone bill every month, that phone bill comes and knocks down any profit.

We built a list, what we called the complimentary list, of agencies. We started from the agency redbook. We looked for agencies who buy advertising in the outdoor field. We just shot a mailing out to these people. This is our magazine. This is our rate card. This is what we know about our people. Consider us when your budget comes up. You try to sneak onto those schedules. In the beginning it's really difficult. I sympathize with the people who are trying to start out. When we started out, we did it totally on subscription revenue. There was really no advertising revenue.

Often, over a period of time, one sees the same article repeated many times between certain magazines. Sometimes the same magazine, over a perido of time, will repeat the same article on how to tie a fly or catch a certain plant or something like this. The more specific a magazine is, the more trouble you're going to have with that. If you are writing a bass fishing magazine, you're going to repeat bass fishing all the time. We're pretty lucky with Wisconsin Sportsman, because we do fishing, we do hunting, we do state history, we do wild edibles. There are a lot of things that can go into our magazine, and we've done very little repeating in five years. We have had no complaints on what's been done. The editor might be able to pull a few out of his hat that have been duplicated. There is a lot going on in Wisconsin, and our appeal is wide enough that we don't feel we've scratched the surface yet. There are a lot of places for us to go.

I'm wondering, if this is not a fad, like the games in the supermarket. You start to play a game, and I can't go to a single store in Madison without being pelted with coupons of one type or another that play a game. Someone else gets a good thing going, someone else wants to do it. It may be the same thing. If some magazine gets a good insight into a type of article, then others want to do it too. You get scooped once in a while, nothing better than if you beat Field & Stream to the story about fishing in Pepin lake. That's just chance with a magazine in a lot of ways. You're certainly not reacting, like a newspaper can, to what's going on. If you picked up a newspaper, page one of one newspaper is probably similar to page one of another. When you're doing feature material like us, it opens up. Occasionally a competitor will feature a lake, the same one you happen to feature, and you worry about it. I don't know if we should or not. People want the stuff. They buy it, 47,000 of them.

We have a field editor section, which we put in all of our magazines. Those are the people that write on their same area every time. You can depend on them. The material is going to be there. The Wisconsin Sportsman also enjoys an excellent flow of free-lance materials. It helps Tom out a lot in his editorial function.

I might be a little sketchy on the pay scale, but it may be anywhere from a small base, meaning $25, or, if you've got a reputation and you wrote a really good piece, it's well illustrated and Tom thinks a lot of it; it goes in Wisconsin Sportsman or to all two or three magazines, it might be $300 or more. That's a good piece.

The publications that I deal with come from finished or unfinished sections of research projects that are state and federally funded. Most of the wildlife and fishery research is partially federally funded, for example, Pitt, Robertson and David Johnson. These research projects require reports. Reports of the finished work then become publishable, and we publish them as technical bulletins.

I work with the author's material. These publications are authored by John Smith, and John Smith is the author. He's responsible for the material. I do everything within my power to help John Snith express himself. I may rewrite a paragraph or two which he will review with me, but it's rewritten only to express, perhaps a little more clearly, what he tried to say in the first place.

I think all of our authors are aware of most of the technical matter that's written. For example, a free-lance writer of fishing stories would get the technical material that is written about fishing. Exactly how it relates to what they put into their articles for the magazines, I'd have trouble determining that. A lot of the people that write for us, for instance, are on newspaper staffs or write for outdoor newspaper columns. They're in the know on that material. They get the technical bulletins, I'm sure. Quite a number of newspaper people will write stories on the basis of the bulletins and I've seen some feature articles written on the basis of a report. In other words, it's the interpretation, interpretive writing on the basis of the scientific.

Our publication appeals to a scholarly audience. The greater audience is the management people, in state and federal government, or private circles for that matter. Another audience would be the administrators of agencies that have to make decisions. These are facts upon which they make their decisions. Another audience is the public, and some of the technical bulletins appeal to the public more than others. Technical bulletins, based on a very detailed physiological study that we have done, would not have a great deal of appeal. One that we're publishing now, about the 22 inch size limit on Northern pike, will be of considerable interest, I think, to fishermen. It's written technically, but we do a few things like throw in a couple of pictures and a new written caption that captures the principle; a few techniques like that to kind of broaden the appeal.

As far as how we got the magazine off the ground, well, we're a little atypical, I think. Traditional magazines are launched on the basis of direct mail campaigns to lists of people that are known to be interested in the subject. We've never done any direct mail. We probably should, I guess. But they've never done it. What they have done is trade shows. When Tom first started, he went to the Green Bay Sports Vacation and Travel Show. I don't know exactly, but he sold 40 subscriptions, I think. He twisted the arm of all his friends and relatives, I suppose, to buy subscriptions. He was lucky enough to get into some newsstands. I think that helped a lot in distributing. Now we're on every major newsstand in the market area. We bought space in other publications where the kind of person we're interested in is likely to be reading, especially the outdoor section of the Milwaukee Journal. It's expensive, but it's effective. It reaches a lot of people who like to read about the outdoors. Now we do other shows too, in Milwaukee and Chicago and we come to the one in Madison once in a while.

We retail our magazine through sporting goods stores throughout the state on a different plan, because wholesalers won't deal with an account, but will only handle one title. To circumvent that whole distribution network, we built our own against industry policy. Some magazine had an article that said you can't do it that way. We went out and did it, and it works. It's just terrific. We're our own biggest distributor. We're twice as big as Charles Leavy, who services the Chicago magazine retail market. We can move twice as many through sport shops in this state with a system that so-called experts say won't work.

We move 5000 copies by ourselves through sport shops, liquor stores, that sort of thing. We also send 14,000 copies to the wholesaler network. We send copies to Perry Tobias here in town, who runs Interstate Periodical. There is a series of about 20 or 22 magazine wholesalers throughout the state and fringe areas, Dubuque, Chicago and Minneapolis, those kinds of places. You send them the magazine, and it's their function to distribute it to grocery stores and drug stores. You don't worry about it, they take care of it. You worry about collecting the money, that's the problem. They're not always such straight outfits.

Most of the magazine wholesalers receive a percentage of about 50% of the cover price. What doesn't sell, they push out the back door, and they send you a little note that says they destroyed them, give us credit. It's wide open for crooks. Some people require a clipping, say from a cover. Some people actually require an entire copy to be returned. We don't. You have to make additional concessions going through the wholesalers to get these extra services.

One way around that is to go to what they call a national distributor. There are probably five or six in the country. Table News is one that jumps into my head. You ship everything to them or you let them take care of all the administrative problems, and they'll send distribution patterns to you. They will distribute it through the regional wholesalers, and they're responsible for collections. They're also responsible for checking up on the honesty of what these people are doing with your magazine.

We elected not to go that route. I think initially because no one would accept us. We're too small, too regional. Lately, we've learned how to deal with them. We kind of like our terms, so I guess we don't want to rock the boat.

We've gone through a couple of different methods of handling the circulation. For instance, from keeping it in a recipe box, essentially typed out on a recipe card, to in a computer in about four or five different steps in between. Each conversion costs a lot of money. When you're small you can't afford the next biggest one; when you need the next biggest one, you can't afford to have the outmoded one. You have to bite the bullet, make the change, and hope that the next leap doesn't put too much pressure on it.

We've changed printers. We probably outgrew the economies of one printer's size of equipment, and had to move to another printer. I don't think anybody does typesetting or two-line paste-ups any less expensively than we do. I just can't imagine it being done for any less money. And I'm proud of the product. If you look at it graphically, it's pretty good. And it's just a skill. We hit the right combination of people and manage to put out a quality product, we really believe in it, and it doesn't have to cost you an arm and a leg. You can't expect a lot back out of it. We're not going to Bermuda every year for a month, that kind of money just isn't in the publishing business.

SNOTRACK

H. Lee Schwanz

I appreciate the opportunity to visit your workshop. Market Communications is a company in Milwaukee primarily engaged in the business of doing magazines. We have magazines we own, and magazines that we do for companies and organizations. I brought some of them along with me. The first magazine we had was Archery World, which is probably the number one consumer magazine in archery; and out of that we developed Archery Retailer, which is the only trade magazine in archery. Then we have Camping Industry, a trade magazine in the camping business, and our largest one is Farm Futures, which is a farm magazine that goes to the larger type farmer.

I was asked today to kind of talk about SnoTrack. SnoTrack is a magazine that has a circulation of about 65,000. It is a magazine that is about 7 years old. Seven years ago about now, Ben Sachtjen, who is a publisher of the Vilas County News Review, came down to Milwaukee and asked if we'd be interested in doing a magazine for the United States Snowmobile Association. I turned up my nose and said that there were enough snowmobile magazines, and like a lot of people I wasn't sure it was the business I wanted to be in. But he persisted, and we got together with the United States Snowmobile Association, and agreed to do an official magazine for them. At that time they were talking 15,000 members, and when we got down to it, there were 10,000 members. So based on the 10,000 member a year guarantee, we agreed to help them launch the magazine. 10,000 members at $2.50 is $25,000, and we thought that was a pretty good sum to help us get going.

The first thing we did was to go to New York and get a big newsstand distributor to distribute the magazine for us. Then we could have a volume of about 25,000, which is what you need to have big advertisers get interested in your magazine.

With the 25,000 guarantee and 10,000 subscribers, we also got the school plan people working on subscriptions. There are several big organizations that use school plan. They go into your local schools and say, "Hey, you want any band uniforms? How about having your kids sell magazines?" Well, you don't end up with a very large percentage of their subscription dollar, but nevertheless you get a new subscriber, and it doesn't cost you anything. You make some money on it. It's a way to grow, and we developed those three devices to get this magazine started. The Association guarantee, the newsstand, and school plans and a few other little things.

Originally the magazine was set out to help promote the snowmobile field that the United States Snowmobile Association is interested in. We weren't in the business very long until we found out there were relatively few advertisers that were interested in advertising in a snowmobile racing magazine. There are relatively few people who are interested in racing.

We decided that it was necessary to have kind of a hybrid. SnoTrack was published 6 issues a year, and in the first three or four issues we were pretty heavily into the consumer end of snowmobiling. Finding trails, things you can do, interesting places to go, new models and all those sort of things. When the first races start, like about December 15, you're pretty heavily into reporting racing, and we wind up the year with what we call our racing yearbook.

The racing yearbook is a compilation of the major races that have taken place during the course of the year. We put this out (the magazine, the yearbook is really our March-April issue) and we put it out to our subscribers and our dealer people. We discovered that you couldn't sell a racing yearbook in the spring months, when people are out fishing and doing the things that the Wisconsin Sportsman is telling you about, so we hold this until August.

In the case of SnoTrack, virtually all of our articles are staff written up to the time that we get to covering races. With races on weekends all over the country, obviously no one or two people can cover all of them. We have two or three people in the East, some in the West, and we do use free-lancers for that sort of coverage. We have three or four free-lancers who do quite a little work for us in our Archery magazine. We have quite a few people who do dealer type stories for both Camping Industry and Archery Retailer.

We have about 32,000 paid subscribers. We sell in the neighborhood of 17,000 on the newsstand. The Association takes about 4,000 and we have dealers who sell it across the counter---snowmobile dealers, and we sell about 3,000 of them.

We have six issues. They start in September and run through March-April. Originally, our goal is to support the United States Snowmobile Association. Lately this has really become a problem, because the interest in racing has gone down and the Association has become a little weaker. We're now pretty much on our own. Our members are subscribers to the magazine, and that's about as far as the relationship goes. We are very strong in consumer magazines.

Someone asked if advertisers come to you. Oh, if they only would! We have a pretty strong sales effort. Right now we are busy selling advertising schedules for next year, which begins in September. We have been from Duluth to Skidoo, from Moline to John Deer, to Yamaha out in L.A., and on Monday or Tuesday we have Articat in the afternoon, and the Scorpion on Wednesday, and when that's done, we'll have our major advertisers.

Who sells the advertising? Well, everyone wondered what happened to the pompon girls here at Wisconsin. We had one of them selling advertising for us, and she's a real whiz at it. She does it several ways, but we rely on the telephone more than anything else. You simply can't go running all over the country selling $1,000 a page ads. We sell them on the phone, and we make one big presentation a year. We usually attend our dealer announcement events and that sort of thing.

When we started this magazine, there were probably 35 snowmobile manufacturers and 8 magazines. Now there are 7 snowmobile manufacturers and 3 magazines. We think we are pretty fortunate to have survived all of this, and I think we did it because we have always been a second-class magazine with paid subscriptions. No one gets the magazine unless they pay for it.

What are we telling them this year? Well, we are telling them that SnoTrack, we think, has had more interesting material than any of the other magazines, that it covers the field. It's interesting all the way through. We ask our readers how many snowmobiles they own. We ask them if they are interested in racing, or destination snowmobiling, or lots of other things, so we know what their interests are. We ask if they're thinking of buying a new snowmobile next year. Or this year. We get buying intentions that advertisers like.

We have a Nielsen service. You have what is sometimes called a bingo card and you put circle numbers on the advertising, and they circle it for information. Then this goes to Nielsen in Clinton, Iowa, and they put it on the computer. The advertisers get a printout of the names of the people who are interested in their products. That's pretty impressive.

If a magazine is going to succeed, it's got to have some kind of a special audience in my opinion. I think the day of the big mass magazine is over. You have to have a special audience, and then you've got to recognize that the circulation dollar has to come in, as advertising isn't going to do it alone. Every year or every six months, you're going to have a new increase in paper, you're going to have a new increase in postage, almost every year, and I haven't had an employee yet that didn't come around looking for a raise at least once a year.

SnoTrack is ABC audited. Circulation audit is very important to advertisers. ABC is one of the largest, and it's for paid circulations. Twice a year you must give them figures on all the subscribers you have, where they're located, and what they paid for the magazine. Then you've got to be able to prove this. They come in and they check your printing bill, the pounds of paper and your postage bill. Then they go through about every eighth name, like 400 names out of the mailing list and require us to find the original document where they ordered the magazine. When you get an ABC audit, this proves that your people are there and advertisers have more confidence in you.

Selected Afterthoughts

H. Lee Schwanz: Geographically, our subscribers are pretty much in proportion to where snowmobiling is good. Wisconsin, Michigan and New York are our three largest states.

I can't give you the figures off of the top of my head. We have about 3,000 or 4,000 in Canada also. Our subscription strategy is to use the school plans to get new subscribers and then try to convert them to a renewal program. This works just modestly, because you usually find out that Aunt Matilda bought the magazine just to help the kid out. We did a subscription solicitation last winter. Our normal subscription rate is $5.00, we offered eight issues for $5.00. We did a direct mail solicitation on it. We just about got our money back. Casting your bread out onto the water.

Let me talk to you a little about the economics of getting subscribers. Let's say you want to turn out a mailing of 100,000, and the first thing you're faced with is $7,500 for postage. Then you do a brochure, a letter, and stuff the envelope and affix the labels and all. You're looking at 15¢. Alright, you mail out your 100,000. They cost you, your 100,000, and they cost you $15,000. You get 1% back, and that's 1,000, so you get $5,000 back. You get 2% back, and you've got $10,000 back. You get 3% back, and you've got your money back. Well, anytime you can get 3% back in a magazine solicitation, you've done pretty well. You have to be philosophical about this and say, well, I'll get my money back when they renew.

I think it's fairly common for a company to publish a variety of publications as we are. We started out with Archery World, and because of Archery World we were able to get in some others. You have a common production department. The young lady who sells SnoTrack also sells Archery World, so you can combine your sales staffs. Your circulation people have the same techniques, and so it's good to have them together, I think.

In Milwaukee also, there is Ryman Publications. They have the National Livestock Producer, and Farm Wife news, and Farm Building News, and they're starting a new one called Farm and Ranch or Farm and Home or something like that. So there are at least two organizations in Milwaukee that have a variety of publications.

John Pagel: There is a reprint from an article, a book that was published by the University of Wisconsin Press, called "Underwater". They were kind enough to give us permission to publish excerpts, including the photographs, from that book. It ran in the Wisconsin Sportsman magazine, and at the same time we marketed the book. Somewhere in the back there was a coupon where you could buy the book. Since the information is applicable not only to Wisconsin, but to broader ranges of geographic area, we decided to include that same editorial, however at a different time, in both the Michigan Sportsman and the Minnesota Sportsman. There are eight pages between the book and those magazines that are exactly the same. You can't tell the difference, because it's all part of the same press run. That is a trade-off you have to make. Our strength in the market is due to the fact that we can talk to the Wisconsin sportsmen, we can talk to the Michigan sportsmen, we can talk to the Minnesota sportsmen and we can tell them where to go better than anybody can. Field and Stream can't tell them that they're biting on the Oconto River. There are just too many rivers. We can do that.

EUGENE HARRINGTON, INTRODUCTION: James P. Danky

Eugene Harrington completed twenty years with the Milwaukee Journal in June, 1968. Since January, 1963, Harrington has been with its Madison Bureau, serving as Chief since October, 1966. Harrington began his newspaper career out of high school with a three year term as a copy boy for the Philadelphia Evening Bulletin.

POLITICS

Eugene Harrington

It's pleasant to be here today on three counts, as one who works for a periodical, as one who in the course of that work brushes against the practice of politics, and because this conference takes place in the State Historical Society setting. The reason I refer to the State Historical Society setting is that because of the inherent nature of my work; those of us who are about the business of contributing to a daily newspaper are, in a limited way, historians. Obviously, by the nature of the daily news paper, our work as historians is episodic. Occasionally, we can tie together for publication disparate parts to contribute a little bit toward history, but most often our efforts are merely those of plowing the fields from which historical crops are reaped later, by those better equipped to do so.

Another obvious point about much of our work, particularly for those of us in the State Capital, entails partisan politics. If there was ever a fertile and significant field for historians, it is politics. Fertile and significant, that reflects more so than many others, man's relationship to man. Because of that relationship, because politics is at the roots of our governmental system, and because we could not exist in as orderly and as disciplined a way as we do without that government, the publication of information about politics is vital. That becomes more important when it goes beyond the ephemeral nature of information about politics that comes from the daily newspaper. Those of us who report to daily newspapers today must be conscious of our roots. We are the descendants of a press in this country which in its early stages was highly partisan and did, through its news columns, advocate and foster political philosophies. Nor did that role end in the youth of this country. It continued in a cyclical way into the 20th century.

For newspapers, the advocacy of political positions through news columns has largely abated now, and resides primarily on the editorial and opinion pages. There have been throughout the course of this country's history, politically partisan periodicals that were developed concurrently with newspapers. Their function took on greater importance as political advocacy by newspapers became compressed. These political periodicals are needed to give partisan views of form for a more comprehensive exposition.

If you accept the need for wide dissemination of political views and the fact that daily newspapers must not be partisan organs alone, then you must be happy that such periodicals have existed and still do today. Let me thus add a fourth note of pleasure about being here today. That is, sharing this platform with two persons who are engaged in that work, and with a colleague, who while not speaking from a partisan standpoint, provides detailed information on politics and government, often not available in the conventional daily newspaper.

To my right is Connie L. Duesler, communications director for the Republican Party of Wisconsin. To my left, Erwin Knoll, editor of The Progressive, a national magazine; and to my far right, Dick Wheeler of the Wheeler News Service. Each will speak for about ten or fifteen minutes, and after that we will open it up for questions. Connie, it's all yours.

THE WISCONSIN REPUBLICAN

Connie L. Duesler

Thank you Gene. I'm the communications director for the Republican Party of Wisconsin, and I am a paid staff member with the Republican Party. I work with the executive director, George Innis, and we have a research director who does all researching. We have an organizational director who is mostly a field man, and we also have a new person on-board. He is the special projects coordinator, and he was just hired two weeks ago, and will be primarily involved in the campaigns this fall.

As the communications director, I have many jobs and am more or less in charge of promoting the Republican Party of Wisconsin to the public, the statewide news media, and probably the most important the party feels, to the Republican members. As Gene mentioned, we have a monthly publication called The Wisconsin Republican. We also have another monthly publication called The Republican Senior Citizen Newsletter, which is a one page publication, sent to senior citizens throughout the state.

Before I go into our publications, I'd like to tell you a little bit about what I do in my job. As the communications director, I try to find time in writing news releases to be sent out statewide to the media on all party functions. Let's say that former President Ford comes in. We set up all the advance news releases, news conferences and media arrangements in regard to news conferences. We are also developing training manuals for our county chairmen and other party leadership in regard to guides to state and local media relations for working with the media. We are assisting Republican candidates on their activities, everything from radio interviews to public relations to the first time they walk into a newspaper's office, helping them with information such as the difference between press and news. We are developing a State Fair booth, the Republican Party has not had a fair booth for many years. We are working on our state convention which is coming up in June.

In regard to The Wisconsin Republican, it is generally 4 to 8 pages. It comes out monthly except in the month of January. It's sent to all contributors to the Republican Party who donate at least $5.00 a year to the party. Today it is probably the only statewide vehicle that reaches Republicans telling them of national, state and local news in regard to the Republican events, activities, and philosophies. Every month, generally, we try to feature a political cartoon. When I came on-board, I found the paper was not very visible. It did not have art work. It was very issue oriented. We do have a lot of fund raising events so we try to put in political cartoons and art work. We also try to add little political tidbits, sayings and words of wisdom whenever we can. In February, a Lincoln Day dinner is held, so we usually put in a couple of quotes by or about Abraham Lincoln. We also have a "Federation News" which is usually placed inside the paper. It's a monthly column by Joanie Jackson, the president of the Women's Federation for Republican Women. It's a vehicle she finds very useful to stay in touch with Republican women statewide on their events and advance notices. Six months ago we started a "Chairman's Corner" on the back page. Our state chairman is J. Michael Borden from Milwaukee, and we find he is a very visible chairman. He likes to let his thoughts be known on the issues. He finds the "Chairman's Corner" a very valuable resource for him in talking to Republicans statewide.

We also have a "grassroots" section which was started two years ago by a person by the name of Alice Reed. She is our first vice-chairman of the Republican Party and is the ex-state chairman. She found out that the "grassroots" section of the Republican Party is very important because a lot of important events and people are functioning in the county and Milwaukee unit levels. She started telephoning different counties throughout the state once a month. For instance, she called Burnett County, which just started a couple of months ago, and asked them how they started their county organization, and gave them a few ideas that other Republican counties are using in working with candidates and candidate recruitment. That's usually featured on the second page and it's a very valuable resource. A lot of counties think that they gain a lot of valuable ideas and public relations from it.

We also feature a calendar of events in which county organizations, activities and executive committee meetings are listed. If we have a $100-a-plate dinner event, that's usually featured on the back page. And we don't have a subscription section. When I first came on board everyone asked, "How do you get The Wisconsin Republican?" Everyone said, "Well, you contribute $5.00 to the Republican Party, and you receive it." There wasn't any vehicle; there were no subscription forms. We installed that, and we're finding it very useful, especially in renewing subscriptions.

We have an editorial comment which is usually by a congressman or a Republican legislator or anyone out in the state. They comment on their thoughts on a pertinent national, state or even local issue if they think it's important.

Another column that is usually featured in our paper is the "Kasten-Steiger Report". These are the two Republican congressmen, and they usually feature what is happening at the Washington level.

We also have a Wisconsin Republican spotlight. This was started mainly as a vehicle of recognizing our volunteers, because the Republican Party is made up of volunteers and very few staff members. For example, the April, 1978 issue is spotlighting Brown County which gives other counties a lot of ideas on what they would like to use for precinct work, etc. We have, in the past, focused on the senior citizens group, which is very active, and even on a particular person. We also have used columns from legislators; we called this column "From the Capitol." Republican senators or assemblymen may write in their ideas for editorial comment.

Also, we always like to throw in a lot of fund-raising items. For instance we sell crystal elephants, in five different designs, bumper stickers, etc. Aside from in-house advertising for our own promotions, there is no other advertising in our paper. Other state Republican newsletters, we have found, do use quite a bit of advertising.

The rest of the paper is made up of national advance and follow-up stories, interviews and issue papers. As you notice in looking at the front of the paper, it is published in Ripon, Wisconsin, which is the birthplace of the Republican Party. It is sent to all libraries throughout the state, all radio stations, TV, dailies and weeklies.

As an editor, I suppose I should say that I am not only the editor, I find myself writing, reporting, doing the photography, finding the art work and doing the layout and design of the paper.

To deal with the history of the paper, I had to go back and look in our archives. I found that the earliest issues of the paper date from the 1940's. At that time it was called The Wisconsin Republican. In the 1960's it changed to a new name, Facts. Dane County now has a Republican county newsletter that has picked up that name. In 1968, it became Focus, in 1969, The Republican Insider, and in 1973 to 1974 it was called Action. Our other newspaper which comes out monthly is The Republican Senior Citizens Newsletter. I work with an 86-year-old woman, Geneva McKay, who is the editor-in-chief. And believe me, she is. I meet with her once a month between her guitar lessons and working with the handicapped, etc. She is a very remarkable woman to work with. She has a lot of good ideas on issues like social security, senior citizens and their income taxes and feelings on retirement. This publication is always one page, and it's geared to people 55 years of age or older. We try to put in non-partisan items as well as partisan ones. For many years it was only political, but we found that it was not being read. We've put in a lot of human interest articles, and it's really helped the readability of it. It's growing more than The Wisconsin Republican, so someone is reading it out there.

What is the reason that we have a senior citizen's newsletter? A lot of people say, "Why don't you do a mailing to the college Republicans or Young Republicans?" We found out that there are 43 million senior citizens in the United States today and historically and traditionally, they vote Republican. We also found that 85% of those people are registered voters. Hitting these people monthly, especially since we don't have that many Republicans in the Capitol, we're finding that it is a very valuable way of reaching these people.

THE PROGRESSIVE

Erwin Knoll

The Progressive was founded by Bob LaFollette in 1909, as a very personal political journal, the journal of the LaFollette Progressive Movement. When that became the Progressive Party, it was the organ of that party. It was so personal, as you will note from the rather nice old cover, that it was originally called LaFollette's Weekly Magazine. Later on it became LaFollette's Progressive, and then ultimately The Progressive. It was so well established as LaFollette's that there is a cartoon we found in a 1929 issue, where they found it still necessary on the masthead to call it "The Progressive, formerly LaFollette's Magazine."

The magazine actually was owned by Senator LaFollette and by the LaFollette family. Until he died in 1925, Fighting Bob LaFollette was a very active editor. Some of the issues from those years, and remember, it was a weekly then, had 3, 4 or even 5 articles and editorials signed by him, and he wrote them all. He not only wrote and edited them, but he was the financial mainstay of the magazine. All of the money that he earned from lecture fees during those years was pumped into the magazine. It was, in fact an enormous burden to carry that publication. He thought it was important. When he died, his sons became the publishers of The Progressive. The magazine went through a number of stages and changes, not only in its name. It was a full size standard newspaper for a while, and it was a tabloid newspaper for a while. It has been magazine size and a monthly since 1948.

During the 1930's, a period that I sometimes refer to as the Babylonian Captivity of The Progressive, it was sort of an adjunct of the Madison Capital Times. Bill Evjue was simultaneously the editor of the Capital Times and of The Progressive. And The Progressive was almost a weekly editorial supplement to the Times. Any article that couldn't fit into the Capital Times would be thrown into The Progressive, and vice versa so it was sometimes very hard to distinguish between the two.

But in 1940, that changed. The Progressive became again an independent publication. It was still owned by the LaFollette family, but the editor became Morris Reuben, my predecessor. He was assisted by his wife, Mary Sheraton, who is still with us as the managing editor. In 1947 the LaFollette family turned the magazine over to Morrie Reuben. I told him he was crazy to try to keep it going because it would never fly. But he did, and it has.

And since then The Progressive has been a wholly independent publication published by a non-profit corporation which has no other function but to publish The Progressive and try to cover its annual losses. The magazine, in many respects has, through that long and turbulent period, I think been admirably consistent with some of the cardinal principles that illuminated the Progressive movement. It has, for example, through the years and to this day, been very strongly opposed to military solutions to world problems. It probably would be an exaggeration to call it a pacifist publication, but it has always been hospitable to the pacifist point of view, even at times, such as in World War II, when that point of view was extremely unpopular, and extremely difficult to get published in America.

The magazine has always adhered to hostility toward corporate concentration, toward bigness, toward economic power, that was the central theme of the Progressive movement. We feel that way today. The magazine has always been very much in the forefront of struggles for civil liberties and civil rights. One of the things that I take inordinate pride in is that The Progressive was crusading in the 1920's for women's rights. I don't mean women's suffrage, but I mean women's rights. Dell Case LaFollette, who was a regular writer for the magazine at that time, wrote articles which would stand today, as eloquent defenses of the feminist position.

In some respects, however, I think our politics, our point of view, certainly has changed. Perhaps the most important shift is that we do not have anymore, that great faith in the possibility of fixing the system by government regulation that the early Progressives held. As you know, the whole regulatory system, such agencies as the Federal Communications Commission, the Federal Power Commission, the Interstate Commerce Commission, etc. were outgrowths of the Progressive idea. What we have learned painfully, but we have learned it, is that such regulatory mechanisms very swiftly are co-opted by the interests they are supposed to regulate. They become not agencies in behalf of consumers or workers or whatever the case may be, but for the most part agencies on behalf of those powerful corporate interests that they were supposed to hold in check. So we are sadder but wiser, we think, about some of those principles and concepts.

If you were to do a very arbitrary and perhaps silly kind of statistical measurement, I would say that perhaps 75% of the ideas, the concepts, the values, the policies, the principles, that we advocate in The Progressive today, are fully consistent with traditional positions of the magazine going back to the first decade of this century. One of the little chores that we do every month is to compile a column that we run in every issue called "The Way We Saw It". That sometimes turns, for me, into a rather depressing exercise. We just take little excerpts from editorials and articles that we published over the years. What depresses me about culling those items is to see how often the problems have not changed since, say, the 1920's, and how often we really have no better answer to suggest than we had then.

A couple of other points. The magazine was through the first 30 years, the first half of its existence, primarily a Wisconsin publication. Its readers were, if not in Wisconsin, in other pockets of midwestern Progressivism, Nebraska, North Dakota, Minnesota, Michigan and some in Illinois. I think at one time the circulation subscribers of the magazine were about 85% in Wisconsin. That is no longer the case, and has not been since the 1940's. Our circulation follows approximately a national population distribution pattern. We have the largest number of subscribers in California, and the second largest in New York. We have as many subscribers in Berkeley or Ann Arbor as we have in Madison. That has been an interesting and a significant shift, and incidentally one that we want; we want to be a national magazine. One of the intriguing differences is that when The Progressive was a state magazine, a Wisconsin magazine, it was a lot easier to sell advertising to Wisconsin enterprises. It was difficult to sell advertising in a national magazine of this limited size, limited circulation, and especially one that tends to take a rather dim view of a lot of the people who might advertise in a national publication.

From time to time, by some fluke (I always assume that it's a computer foul-up in New York), some big corporate national advertising comes our way from somebody like the Bell System, or DuPont, or General Motors. Usually when we read their ads we feel impelled sometimes to write an editorial denouncing the message being conveyed by the ad; and somehow when we do that, the advertisers don't come back to us.

I have alluded to our perpetually precarious financial circumstances. The fact is that in the 68 years we have now been publishing, one year we did finish in the black. The year was 1954. Early that year, The Progressive published a special issue on Senator Joseph McCarthy which it had been working on; which my predecessors on the magazine had been working on for more than a year. It was a very thoroughly documented piece of work. It attracted a great deal of attention. It generated a demand for several hundred thousand copies. This is at a time when circulation was under 30,000. Because of the phenomenon in that particular year, we managed to finish in the black. It never happened any other time. I don't know when we ever will again. How do we keep going? Well, for 30 years now our subscribers have grown accustomed to the fact that in the fall they are likely to receive a letter from us, which says in effect, "Hey, folks, we're in trouble again", and so far they have always responded with enough in the way of contributions to meet our deficit. Sometimes we fall short and have a struggle. Sometimes they actually respond with a little more than our deficit amounts to, and we can save it for the next year when we fall short. It's a peculiar business. One thing we have learned is that we don't do very well on that annual fund raising exercise, for example, in presidential election years.

Many of our readers are very highly politicized people; they are active in politics; and in those years we tend to get letters from them saying, "Enclosed is $5.00. I'd love to make it $25.00, but I gave all my money to Gene McCarthy or Joe McGovern, or whoever", so in those years we know that we're going to have problems. We try to plan for it.

The situation of The Progressive sometimes reminds me of the old Viennese saying that the situation is desperate but not serious. I got something in the mail today and I brought it over, because I thought those of you who are librarians might particularly enjoy it. We have, as you might imagine, a very devoted, dedicated group of readers, and some of them go to the trouble and expense of sending us money for the specific purpose of buying library subscriptions for libraries that don't receive the magazine. Sometimes they specify libraries, and sometimes they tell us to pick them. We have a list of libraries and we scratch them off as they enter subscriptions, so when we get a contribution of that sort, which may be for one library subscription, of for 20 or even for 100, we go down the list and pick out libraries. We notify the library that it is about to receive a gift subscription, thanks to the generosity of so and so. We always provide the name, so that if the librarian is moved to thank the donor directly, he or she can. Well, under that program we recently entered a subscription for the Lynchburg Public Library in Lynchburg, Virginia. We wrote to the Library notifying them to that effect. We always send them a little return postcard because we have discovered that some libraries are very eager to begin subscriptions with the January issue, even if it is June, so that they can have bound volumes or whatever at the end of the year.

We always ask the librarians to let us know with which issue they would like to start their subscription. I got this card just today from the library in Lynchburg, Virginia, and it says, "Thank you for your letter informing us of Mr. Shike's gift. We do not wish to receive this as a gift, however. We currently have a balanced representation of conservative and liberal publications. If we add this, we will have to pay for a subscription to Human Events in order to keep things even, and we have no extra money. Thank you anyway." Well, I got this this morning, and I did the only thing that I thought I could do, I wrote to the editor of Human Events in Washington, and I conveyed this message to him. I told him that I was deeply touched by this heroic devotion to balanced representation, but at the same time I felt a deep grief for the poor citizens of Lynchburg who would be deprived of both his publication and ours. I wondered whether he didn't have some benefactor who would like to send the Lynchburg Public Library Human Events, so that we could reinstate its subscription to The Progressive. I'm eagerly awaiting a response.

THE WHEELER REPORT

Dick Wheeler

Well, what I publish is a legislative newsletter which, by the very nature of being at the legislature is political, but is really non-partisan in the finest sense. It doesn't take a position for a party or against a party, for a bill or against a bill. It merely lets the bills do their own thing. If it had a motto, it would probably be something like, "the thing speaks for itself." The actions of the legislature speak for themselves.

It's kind of funny, I guess, I was just sitting here pipe dreaming and trying to think of just what I wanted to say, and I recall reading a book called "What's News", and if you've ever heard of that before, it's probably because you read the Wall Street Journal. There is a little column in it called "What's News". The Wall Street Journal was just that, a little column; believe it or not. It was a newsletter at one time, founded by a man named Charles Dow, who took in a partner by the name of Jones, and they became Dow-Jones. Then they needed some money, so they took in another guy and made him "and company". So that's where Dow-Jones and Company comes from, it's three different people. What they did was to send out a bunch of people every day to the various stock exchanges, and they would sit there and take notes in their own cryptic shorthand. For example, AT&T instead of writing out American Telegraph and Telephone. Then they'd rush back at the end of the hour and they would line up all of these secretaries, each of whom would have one sheet of paper, and the person would holler "AT&T, 1.2, up a half" and they write down the next one, and the next guy would come in, and they'd do it again. As soon as they got it down, each one of these people would rush out the door and deliver their latest update on the stock market to their subscribers. That's how the Wall Street Journal developed its style. In the Wall Street Journal all of the various abbreviations for corporations were abbreviations of necessity. They didn't have time to write them out in length, so they cut them down and everybody got to know what AT&T stood for. Eventually, they got to the point where they could affort typewriters, so they made 5 carbons, and they had 10 people doing each one, and they had 50 subscribers. Bingo. They got a mimeograph, and eventually they got a printing press. This is how they did it.

That's almost the way I do it. I don't dictate to my wife, I use a telecopier. At the end of the day I sit down and look at all of these silly numbers that are listed on a piece of paper and start matching up identification. Every bill has a number and I follow every bill. At the end of the day I take down what happened, what amendments were adopted, what the votes were. Gene Harrington and I, (if Gene has to go get a cup of coffee, why I take notes for him; and if I go get a cup of coffee, he writes down the votes for me) kind of work a cooperative. At the end of the day, we'll publish a legislative newsletter, and it may have politics in it by the very nature of the events of that day. We don't take, as I said, editorial positions. We don't have advertising. We have to walk a pretty fine line between pitching for this guy and opposing that guy. If you pitch for the A.F.L.-C.I.O. all week, the manufacturers are going to cancel next week. If you just pitch for the manufacturers, the A.F.L.-C.I.O. is going to cancel. You walk a fine line and let them worry about their own problems. You don't try to tell them how to do their job.

What the report does basically is, the morning after the night before, lay on subscribers' desks in three sections--a white section, a yellow section and a green section. Librarians will remember that the Senate and Assembly Journals are printed on yellow and green paper. I publish my report the same way. I publish all the Senate bill listings on yellow paper, and all the Assembly bill listings on green paper. A person can pick it up in the morning, wondering what happened to his particular bill that was on the calendar or what happened in bills that came out of committee. They can find out what bills have been scheduled for next week and what bills were introduced, and find in one sentence on each bill, a description of the bill and whatever action took place. Usually, and I say usually, in three sheets of paper a person can have a fairly complete idea of what happened the day before in the Senate, the Assembly, the Governor's office, the Attorney General's office, and on those days that they hand out Supreme Court opinions, in the State Supreme Court. Obviously, my service is not widely known. It's known within state government, it's known among the lobbyists who work the legislature. Before we started this afternoon we were discussing,"Well, gee, I've never really heard about legislative newsletters; are they common?" The answer is yes. Michigan has a report, Ohio has a report, Illinois has a report, New York has a report, etc. In order to know about them you have to work within state government or around the fringe area of the legislature and need that kind of information every day. Those who take it, rely on it. It has to be accurate. Except for spelling cat 'tac' about 9 times out of 10; the bill numbers are usually accurate, and the action on them, depending on who was taking notes, is usually accurate. It has to be. If it's not accurate and somebody makes a wrong phone call, they can effectively kill their own bill because they got bad information. Bad information isn't worth a dime. If it's accurate information it can make the difference between an effective lobbying campaign either for or against a bill, or an effective discussion on it. We cover politics; by the very nature of covering the legislature, you have to know the politicians. You have to know what they stand for personally, what their parties do, where they're coming from.

Every once in a while you will run into a politician who did something for a constituent that turned out to be a better story than anything else. To give you a specific example, in January of 1977, Senator Petrie from Fond du Lac introduced Senate Bill 4. This little Senate bill was less than 5 or 6 lines long and it wallowed around in the legislature. It was introduced and I read it and I couldn't understand it. It was talking about coupons and this and that in one little paragraph. So I caught him and I said, "What's going on?" He said, "Well you know, when you go into the grocery store, you see a bottle of Listerine with a razor tied on the side of it? Well the reason the razor is there is because we have a state law that says Listerine cannot put a coupon on its bottle for you to send in and have the other company send you a razor. They have to put the razor right on the bottle. We're going to take care of this, because one of my constituents was mad. He didn't want the razor, and that was the only bottle of Listerine in the store. He ripped it off and got mad and threw it away". So, now they've got coupons. Senate Bill 4 was signed into law about 3 weeks ago. It took from the campaign in November of 1976 through January of 1977 to get the bill introduced and it took until 3 weeks ago to get it signed into law. Believe it or not, from the day that silly bill was introduced, and it became Senate Bill 4, every time there was an action taken, I reported it.

It was referred to committee; I reported it. It was heard by committee in hearing, so I reported it. It was recommended by committee, so I reported it. It was sent to the Senate, so I reported it. It was sent to the Assembly, so I reported it. The whole damn thing went on over in the other House, and eventually it got to the governor's desk. Now it's one of the Chapter of 1977 laws. That's what I do with 1600 Assembly bills and 750 Senate bills and all of the other stuff that goes with it, including 500 amendments to the budget bill in each house. I guess I can't really say much more about it. That's what it is, and I don't apologize for it.

Selected Afterthoughts

Dick Wheeler: As a matter of fact, Jimmy Morgan and I exchange reports. My service is primarily a messenger service, a tip service, saying "Hey look out, here's a bill affecting phosphates." His goes into great detail, and it's excellent. I get his report. I've got it in my desk drawer in the Capitol, and if I'm not sure of a bill, I use it. And he tells me when I've screwed one up, so we're not really competitors. He publishes once a week; I publish every day that the Legislature is in session. If they meet five days, I publish five days worth of reports. He still only publishes once a week, and he only does the bill introductions.

I won't tell you how many subscribers I have, but if you look in the list in the bulletin Proceedings from the Legislature in the index, you'll see approximately 500 lobbyists registered. I have just slightly under the majority of those as clients.

If I only had the money that my clients are paying Xerox to duplicate my report. I can give you an example, the Department of Justice gets my newsletter. If it's 5 sheets of paper, that's 10 stencils, that's 10 sheets. They make 17 copies a day of the whole thing and distribute it throughout their bureaucracy. I spoke to them, and I said "For $25 a year, I'll give you 17 copies every day, you won't have to Xerox them." It's taking them an hour to copy the thing. The cost, other than just Xeroxing is phenomenal. The state pays 3¢ or 2¢ a copy for Xeroxing. What I've told them is, "Just give me the check, I'll give you the copy." Xerox doesn't need the money.

The Report is not copyrighted. They've got laws against copyrighting public records and news. We've researched it, when I worked for the other ones. The only thing I can copyright is my letterhead, and they can cut that off.

Erwin Knoll: We used to make money selling copies before the prevalence of xeroxing. It was never a very big part of our operation, but we used to take in anywhere from $3,000 to $5,000 a year in bulk sales of copies. These went mostly to academics, to college professors, sometimes even to high school people who would see an article in The Progressive. Perhaps they had 30 students, or 50, and they would order that many magazines for their classes. Now that same faculty member will tear those 2 or 3 pages out of your magazine, hand them to the departmental secretary, say "Run me off 50 copies" and that's it.

It is against the copyright law. A few conscientious librarians have begun under the new law to write to us about permission. We grant the permission. We wouldn't attempt to charge the fee for duplicating a few copies of the magazine. But it has been a significant change. I once told an editor who was complaining about this that I would be delighted if somebody would come along with a printing ink that didn't Xerox, and he replied, "Hell no, I want an ink that destroys the machine."

Dick Wheeler: If I can comment a little bit further from a personal experience. It was both exciting and exasperating, but there was a situation in one of the states in which I worked at one time, in which the Senate Democrats and the House Democrats each subscribed to one report. We virtually gave it to them; we covered our postage cost. They paid $15 a month, and then charged each one of their members $10 a month so they could Xerox it. We found an ink that screwed up the Xerox. They were making 38 copies but when we put blue ink on, the Xerox went bananas, and they didn't get any. So, eventually we turned it around.

Connie Duesler: If it is a very controversial issue, especially within the party, we usually will stay away from it. If not, either the state chairman will put it in his "Chairman's Corner" as an editorial comment or another person will speak on it from an editorial angle. This is a very pertinent and timely issue as there are so many candidates, legislative candidates, gubernatorial candidates, etc. at this particular stage of the game. What we are doing is just handling it until the endorsement takes place at the state convention. We took announcements from Congressman Kasten, and we put that in one issue of the paper, followed by the Chancellor Dreyfus's announcement in the next. But as far as going into the Attorney General's announcement and that type of thing, with a 4 to 8 page paper, we really don't have that much space. So, as far as candidates, we really are staying neutral on the gubernatorial end and as a party until the endorsement takes place. In the near future, I don't think we'll want to evolve into a more issue-oriented publication. I know in looking at past issues of the 1950's for example, it was very, very issue orientated.

Erwin Knoll: I was saying that I went over old editorials and found they were talking about the same things. Just to illustrate a point, you remember about a year ago when the price of sugar went way up? I thought it would be nice to find something about sugar, and found that back in about 1921 or 1922, I think, Senator LaFollette wrote an article in The Progressive called "The Sugar Trust." I had no trouble at all finding a paragraph in that article that seemed actually current, cogent. And yes, we're constantly finding new readers. We certainly try to. One of the things we talk about all the time (it's really an unresolved question for us) is whether the name of the magazine is obsolete. I maintain that the name (a) is not obsolete, and (b) that when you've got 70 years invested in an identity, you don't shed it lightly. Magazine names are peculiar anyway. If the magazine establishes that identity and wins acceptance, its name becomes irrelevant. After all, what does Harpers mean? What does the Atlantic mean? What does Esquire mean? Or even, what does the New Republic mean? So that's part of it. The other part is, Progressive is probably as good a word as we could find to describe the politics that guide us.

I was delighted to hear on the radio early this morning a discussion by a member of a group on the Madison City Council that has just decided to identify itself as a progressive bloc. I called that to the attention of some of my colleagues just to indicate that the term as a political descriptive has not passed into history.

I referred to the time when there was a close connection with our magazine and the Capital Times. I referred to it as the Babylonian Captivity. I'll tell you what set us free. What actually happened is, the LaFollettes, who still owned The Progressive, and Bill Evjue, who edited it, were increasingly at odds with each other over more and more issues. The magazine took on a very schizophrenic cast, because it would have an editorial by Evjue taking one position, and adjacent to it a signed column by young Bill or Bob LaFollette, denouncing Evjue and his position. It became very difficult, and so they ultimately resolved that by ending the relationship.

Americans has never been very fertile soil for political publications. I'm not positive, of course (I don't see the balance sheet of all magazines, or of any of them, other than my own), but I think I'm right in saying that to the best of my knowledge, there is no political publication in the United States of America, left, right or central, that operates in the black. It simply doesn't happen. Bill Buckley's National Review, even though it does have the benefit of some corporate advertising, does exactly what we do every year. It sends out a letter to its subscribers asking them to come up with contributions to keep the magazine going. That's true of every political publication. There has never been in this country a great mass readership for that kind of magazine. One time some years ago I was talking to one of the old-line labor leaders who was sympathetic to The Progressive, had read it for years and years; and I said to him, "Hey, what do you have to do to get members of your union to subscribe to The Progressive?" He looked at me and he said, "Sonny, this ain't Europe; workers don't read." I don't think that's really true. But I do know that we have not found the right formula, the right means for reaching that mass base. One of the key problems is that we don't have the kind of money it would take to promote a magazine, to establish a much larger audience for it than the one we have. The costs of just reaching people, to let them know that you exist, are the heaviest costs we bear, and because of the postal rates, they are the costs that go up the most rapidly.

Dick Wheeler: When the session is over I still publish. Right now we're trying to get rid of a budget bill; about an hour ago a veto message came down, and I summarized that. Next month we will be at the two conventions. We'll have a staffer at the Democratic Convention. I'll be at the Republican Convention. The reason the staffer is going to the Democratic Convention is because her husband is a delegate. She wanted to go. I got the other one. The day after we'll be the only publication in the state that will have a complete list of every candidate who filed. The Milwaukee Journal used to do it. They've cut down now to only cover their circulation area. The State Journal only covers its circulation area. I list every candidate for every office, and I'm the only publication in the state that does that right now. In August or September, we will be covering the campaigns and matching the candidates up. Yes, we cover more than just bills and resolutions; although that's the guts of the whole thing.

STEVE MILLER, INTRODUCTION: Barbara J. Arnold

This session is on academic and scholarly publications. Today's moderator is Steve Miller. He manages the business operations of eight scholarly journals, including International Organization, Land Economics, Journal of Human Resources, Arctic Anthropology, Contemporary Literature, and Journal of Consumer Affairs. Mr. Miller.

ACADEMIC AND SCHOLARLY

Steve Miller

Thanks a lot. I want to speak for a few minutes on cost cutting from the point of view of a journal publisher. Both publishers and libraries have suffered from budget cuts within these past few years. For example, my department, which publishes eight journals, was receiving about $100,000 in funding during the late 1960's. Funding was completely cut off in 1970. We now rely on revenue from subscriptions to cover our publishing costs. We're well aware that subscriptions from libraries and booksellers operating under a decreased budget are essential to the future of our journals. Our overall goal is to keep our subscription rate as low as possible. We want to keep our library prices as low as possible for the purpose of receiving continued support from libraries.

Now, I think I'll talk about some cost cutting steps which other publishers find useful. One we like to take advantage of is savings from some kinds of new technologies. There are new changes in the way that you can print a journal, and if you really keep your eye on these changes, you can save a lot of money. All the editors of our journals are professors. They sometimes receive a reduced teaching load from their departments, which is a form of financial subsidy to the journal. Once in a while, professors get graduate students to handle their copy. Other editors have their authors handle their own copy editing. Another method of cutting cost is that you can sometimes continue to publish the same amount of pages per year but reduce the number of issues that you publish. If you're publishing a journal that appears in six issues a year, you might be able to cut that by two issues a year, and use the same number of pages. We had one journal, a German journal, called Monatshefte and when we took over that journal, it was being published seven times a year. It's now being published four times a year and I think there are more pages in it now. Another idea is to really keep abreast of cost-cutting literature. There is a great notebook that was published last year. It has ideas in it on saving money and making money for publishers, and the really nice thing about it is that every several months the publishers of the book send a new chapter. You rip out the old chapter and throw it away. It's really current. I think I'll pass it around. The name of the publisher is the Capitol Systems Group. Their address will be on this sheet of paper. Another good device for saving money is to attend journal workshops. Annual journal workshops are now sponsored by the Association of American University Professors in New York city, and their address is 1 Park Avenue, New York 10016. Some of the most experienced people in scholarly publishing attend the workshops, and after each workshop, a notebook is published. I think the notebooks cost under $5 a copy, and I would advise getting these. I'll pass them around. Another way to save money is to put the business operations of journals under one roof rather than three separate journals paying for three separate warehouse services. The journals can join together the services of one warehousing unit. Another idea is to cut fulfillment cost. A real simple way of doing this is to require prepayment with individual orders. We have about 16,000 subscribers to our journals, and we find that hand-kept records rather than computer maintained records are a lot more efficient and keep our subscribers a lot happier.

Another thing that publishers can do to save a lot of money is to look into cutting postal costs.

The question is: Would you save money by using a less expensive postal rate if you excluded paid advertising in your journal? We had one journal that was getting about $100 a year in paid advertising, not a lot of money, and it was really being hit hard by high postal rates. We talked to the post office people and found that if we excluded all paid advertising, it could go out as a book, which would reduce our postal rate by about 50%. It's a real good deal. Another question a publisher should ask is: is it possible to mail your journal in a paper wrap rather than have the paper envelope? That can save you money.

We found out that once we got together with our journal editors and really began to weed out the free subscriptions on our mailing lists we could save a heck of a lot of money. On some journals we had up to 300 or 400 people who were getting the journal free and yet they were people who would be inclined to support the journal. They were written a very nice letter and told how important their financial support was to the journal. About 30% of those people came in as paid subscribers, and we felt that the other 70% probably weren't interested enough in the subject matter to pay for it. I felt really good about that.

So there are two things which I feel are important for journal publishers. One is to do everything possible to cut costs and then that second thing is to take a real hard look at costs you do have and be sure to make your subscription rates high enough to cover those.

At least one of the academic journals that we publish is 100 years old now. We feel that they have to make enough money to cover their own publishing costs or they are going to go the way of a lot of really good literary magazines. That way is out of business in three or four years. An example is Monatshefte, our German journal, which I think is about 100 years old now. When we received it in 1965, it was publishing 7 times a year and charging a subscription price of $3.50. In a way I think it was committing suicide because it was beginning to build up unmanageable debts. It was okay as long as it received a university subsidy, but once those subsidies are cut, such journals simply have to cut costs and charge a higher subscription rate to survive. By the way, that journal is now charging a rate of $25 a year for libraries and it's losing a little money each year, but we can make it survive with that rate. The reason that journal and all of our journals survive is because of libraries, by the way.

The main thing that journal publishers can do is cut costs and really build their circulation up as much as possible because it's a lot easier for 2,000 subscribers to share the bill than for 300 subscribers.

I would just like to thank the libraries for their continued support of our publications, and I wanted to say that we will continue to do what we can to keep library subscription rates as low as possible.

I think I'll let David Bathrick, Assistant Professor of German at the University of Wisconsin - Madison and Editor of German Quarterly speak now and then, I think we should hear from Bruce Fetter, the Editor of Urbanism Past & Present and Associate Professor of history at the Wisconsin campus in Milwaukee.

NEW GERMAN CRITIQUE, AN INTERDISCIPLINARY JOURNAL OF GERMAN STUDIES

David Bathrick

What I'd like to do is describe the type of journal of which I'm an editor and some of the problems we've had starting the journal. I'm a little unsure as to what kind of information I can impart that will be relevant.

The name of the journal that I'm an editor of is New German Critique. German Quarterly has a circulation of 20,000; we have 2,000. The New German Critique is essentially a journal that first of all calls itself interdisciplinary; That is to say that we attempt to cover a wide range of academic disciplines including psychology, literature, sociology, political science and history, and this within the broader concept of German studies. That is to say, all of us working on the journal are in some way connected with the study of the German tradition and do so in a broader concept than just being limited to literature or whatever.

We are also a Marxist journal. By that I mean we are a journal that's concerned with developing theoretical and methodological questions around the approach of these subject matters from that particular perspective. In one way we're broad and in another way we're narrow and we sort of cut in a lot of different directions.

I think one concern that we've had is about the library problem. I'm not really acquainted to what is happening here, but I've noted that across the country libraries are cutting down on journals by sending to different departments, lists of journals that seem to be within a particular discipline. That would be problematic for our kind of journal. I think it's very widely read, but we can't be located in any one particular area. If we were to be, a lot of us are in German literature and we come out of the German department which is the literature department at the University of Wisconsin in Milwaukee. We would probably be included in a list of just German literature. In which case certain people might cut us out. A lot of our readership wouldn't even have the chance to comment on it. We have the problem of having a much broader kind of a sweep.

We also are a journal that is distributed outside of universities. We have a circulation, whatever that means. We get rid of 1,500 journals, we print 3,000. Those 1,500 journals go right away, 700 of which we sell in bookstores. A lot of them are sold in large cities. We sell a lot of them in New York city. So we appeal both to an academic community, which we reach both through individual subscriptions and libraries. Most of the libraries who take us are university libraries, but we also have another audience outside of these.

Our function has also been an attempt to mediate to an American audience, the kind of theoretical and academic writing research that goes on in Europe, or more particularly in Germany. For that reason a certain number of our articles are translations of important articles that have appeared on the Continent and which don't get a circulation beyond that. They are in a foreign language. Again for that reason we wouldn't necessarily be hitting people who even speak German. In fact, a lot of our readers would be people who would come to us because they can't speak or read the language and hence attempt to get

that kind of information elsewhere.

I'd like to comment briefly on how we started and some of our struggles. I guess fortunately none of us had ever done any publishing at all. I say fortunately because if we'd done what we are doing, none of us would have done it. I'm absolutely sure of that in terms of the high cost of living, our families and everything else. A lot of us had never even published articles but we had enough arrogance sort of, to say "Alright, we're not happy with what's there so we'll start our own journal." Essentially, four of us began. One was a graduate student and three of us had just begun teaching as assistant professors. We essentially started with our own capital and it was very little. We were given some subsidy by the University of Wisconsin in Milwaukee. We come out of the German department, as I said, and we get some secretarial help a block of 20 hours each week. In addition to that we get certain mailing privileges. That has been our support, but beyond that our costs have essentially been met by subscriptions and sales in stores. We obviously have established a non-profit organization which was very important. That means that we can get profits but none of us can have them. Essentially they all go back into the journal. That obviously, in terms of taxes, etc., was extremely important.

Our journal is 190 pages, we come out three times a year and the lowest quote price we could get was $4,000. So, because that was above what we could even dream about starting with, we started to try to break down the operation. It was $4.25 a page for each run and we found a printer in Ann Arbor who was the lowest quote we could get across the country. We put those two things together. Essentially, we've really been able to keep our costs at a dollar per copy. We have a copy run of about 3,000 and it costs us about $3,000. As the prices on paper go up, we move and find other typesetters. There are new typesetters as the technologies are developing and the typesetting is getting cheaper. The new typesetters as individual, adventurous entrepreneurs are jumping into the market. We've been able to constantly move. We've moved typesetters five times and always keep that basic price at about $4.50 to $5.00 a page, which we think seems about the cheapest going.

Steve talked about the fact that it's good if you have a lot of your own slave labor and all of it is our labor. We do all the editing, essentially the business side of the journal. We're even a part of the typesetting process. We proof and work with the typesetter. We now have a typesetter here in town which is very handy, so that we have actually partaken in that operation and again kept the cost down.

We sell our journal in bookstores at $2.50 a copy. Again it's about a 200 page journal at $2.50 a copy. We come out three times a year at $6.00 a year for a subscription rate. Now that is very low. We have been able to sort of hold that. We sell to institutions at $12.00 a year. We've been fortunate in building our library subscriptions which are obviously the key to any journal such as ours. We now have 800 to 900 subscribers, half of which are libraries. This has been a very slow process but a steady one; we do a lot of sending of brochures and the kinds of things I'm sure you're familiar with.

URBANISM PAST & PRESENT

Bruce Fetter

The problem I have to deal with as editor of Urbanism Past & Present is in dealing with what is basically a hybrid journal. We're not simply a scholarly journal, and we are not simply a journal that's trying to live on its own subscriptions. Our fate is connected with several other institutions in our university, and I think, the sort of symbiotic relationship we have developed is one which other people interested in university journals might also consider for themselves.

First of all, let me give you a brief history. We are the successor to the Urban History Group Newsletter. This was a small, free publication, begun in 1954 that came out of a meeting of the American Historical Association and was intended to disseminate information about urban history at a time when this was a very new field. In the eight years between 1954 and 1962, the journal went through eight changes, three different editors, and finally moved to Madison where it was published briefly at the Historical Society, and then the last move was to the Milwaukee campus. Here it continued at a rather low rate.

Our own health is dependent on the politics of the University. Other scholarly organizations have a great deal to do not only with how the journal comes out, but what is in it. Our newsletter at the time I took over, had a circulation of 700 loyal and non-paying subscribers. We had all of these people getting our journal and the dean simply wanted to cut it out of the budget. It was about $4,000 a year budget item that was run exclusively by graduate students because the real editor didn't have time. He would delegate things over usually to a woman, and in those days we exploited women far more handily than we do now. He would delegate it over to the poor graduate student who would then be told to put together two issues full of all the notes about things urban. They collect it and we'll distribute it. And of course deans don't like to pay for things like that even when it's only $4,000 a year.

Now the question is: why didn't he scrap us altogether? It would have been a perfectly logical thing to do and believe me the last three years of my life would have been much less complicated if he'd done that. But, as you know, they're very complex creatures. Milwaukee, being the second campus of the University, has pretensions to greatness and also has a number of PhD programs. Three departments in the Social Sciences were missing,the PhD program. History didn't have one, sociology didn't have one and urban affairs didn't have one. So the dean said: "Why don't we try to bring these three departments into a rather acrobatic marriage of convenience, give them a PhD program and attach what used to be the newsletter to this new program." I was delegated the task of creating a journal that would go hand-in-hand with the new PhD program. In fact, we're ahead of them, because I got the money first.

Now, it's a hybrid PhD program; it's also a PhD program that has been created in a period of economic crisis-depression. My God, who wants a PhD from my institution or any other institution? We decided that the one area that our PhD might be employable would be in the government itself. We could train so that urban planners could go out from our urban campus to spread the joys of proper and systematic administration.

The PhD program was moving between the university, between the academic community and the outside world, and that's what we decided to do with the magazine, too.

The man I took over from remained on our editorial board. He wad depressed at that time, although now he's back in very good shape. He said, "What we want to get away from in our new magazine is hard core monography." This is the bain of academic publishing. Everything is written in jargon you can't understand. It's really just terrible. At any rate, we moved ourselves from this small slave-labor operation at the hands of a single graduate student to the point where they were buying a third or fourth of my time and giving me one fourth production. We gradually increased the amount of time of the editorial assistant, who promptly promoted himself to the position of assistant editor. We also got together some associate editors and a board, all from our College of Letters and Science which was footing most of the bill.

The political problem was that we needed the money and we couldn't get it ourselves. We don't have the attractiveness of people who want to learn about German radical thinking. It seemed that cities were a lot less attractive and we wanted to reach people. We established a clear structure. I didn't get a bigger desk, and it was awfully crowded in my office. But, we began to solicit manuscripts. We began to solicit mailing lists. We were writing to all of the urban studies centers, we were writing to libraries. Right now we have gotten ourselves up to a circulation of over 2,000, but we're still suffering from the same problem we had before, not everybody's paying. We've got about 400 people who are paying and we will continue to solicit them however we can. As a matter of fact, we didn't even charge a subscription rate during our first year. It's only subsequently that we introduced subscription rates and then we promptly cut them in the second year in order to get some of the people we had enticed the first year.

In the first year we had a flat $10 a year for institutions, and $5 a year for individuals. We introduced a three year for $25 institutional rate. The subscriptions still haven't come in in the numbers that we'd like. Believe me, I love every library that subscribes to us and everybody who pays the institutional rate. We'd be out of business if we weren't collecting more money or costing the dean any more money than we were costing him before.

We took advantage of institutions within our campus, and I suspect that this is true of other universities. Just as there is a press here, we have a printing and duplicating service which organized the art work and the layout, something an urban historian is completely ignorant of. They took us by the hand and got us going. We had those things done locally, as well as our photographic work and our maps, which were done by the photographic lab and photographic services. These are people who are willing to provide journals with services at a lower than market rate. That's what we began to do. We have cut costs by using local facilities rather than bidding in the capitalist market. We've tried to use the protective market of the University itself in order to obtain services that we wouldn't get so cheaply elsewhere. As a result, the cost per copy is about $1.00. Our press run is about 3,000, and we have begun to move our magazine out. We are beginning to develop a reputation in the field. We're beginning to develop a place for ourselves as the urban journal for people who want to speak about foreign cities. But, of course, we still haven't reached people.

We haven't gotten to the American writer of articles; we haven't been able to get the quality of material about American cities we want. Neither have we been able to break into the non-academic market. That's the real problem that we're after now. How do we get the urban planners? It's all very well to be dependent on libraries and hope that they will subscribe to us. What I'm trying to do is get the city planners too, and I'm not convinced that it's impossible. This summer we got some money from the dean for a publicity campaign and we may think of changing publishers. But we still have a basic problem: How do we get out this message? At this point we haven't as yet succeeded.

Selected Afterthoughts

David Bathrick: One reason we feel, or I feel, that libraries should pay more is that a journal receives multiple use in a library. Speaking for my own department, we have been very cooperative in granting libraries permission to reproduce copies of articles for people who request them. I think that we do a lot of extra work in terms of furnishing replacement copies which always seem to come from libraries rather than from individuals. The paperwork process is a lot more complicated. From individuals we usually get checks. From libraries we usually get requisitons which increases the amount of time involved and the difficulty.

I'd like to point out too that when we have special issues of our journal that later are produced as a book, the paperback book prices are higher than that issue of our journal. I think it is generally true that if you bought as a paperback book any of the journals we have, with the same number of pages, it would generally cost more than that journal on a per issue basis. Libraries make up about 80% of our circulation. It's not actually that we're charging libraries more. We're just breaking even or losing a little bit with library subscriptions. We have so few individuals that we cannot afford to charge half price. There are never that many of them who subscribe to our journal.

As a final comment on that, we kept the subscription for both individuals and libraries at $6.00 for a long time. I think it was almost the first two years. We weren't growing that fast anyway, and then when we raised it, we continued to grow at the same rate. The libraries were not making decisions about journals in accordance with price, but rather in accordance with the needs and accessed reading public. Obviously, if all of the journals started to cut their prices as a collective group, that would affect the opportunities for other journals. But the way it's operating now, I don't think it's a competitive situation.

Bruce Fetter: The problem is that we only come out twice a year. It's awfully hard to convince the city planners that we're current. Although, in one of our early issues, we did scoop Journal of the American Institute Planners, one of the journals in the field. Coming out twice has an advantage: we don't have to publish our circulation figures so we don't fall under certain postal regulations. It is a disadvantage if you try getting out the most current word, so we tend to be a little bit more timeless in our selection. Of course, generating good articles is terribly difficult. We've rejected on the average of 75% of the manuscripts that we have solicited or gotten through one means or another. People can't write and sometimes what they write is drivel. There is a problem on our end of getting suitable material.

One of the great steps forward for us was to get people all over the world as contributing editors, and they would serve as readers for us. When I sent manuscripts with my heart in my mouth to England, and another one overseas, I'm scared to death because things can be lost in the mail. I may not even know for a month that I'm not going to get an adequate reading. If I'm going to use the best people I can to evaluate articles that are being submitted to me, this will considerably lengthen the evaluation process. If I'm making the decision myself with the aid of a few colleagues in the offices in the same building, I can do it much more quickly. I've tried to reduce delays in our journal but some are unavoidable. I had one of my associate editors go kind of catatonic on me. He refused to read an article; he refused to authorize publication. That happens sometimes and creates delays.

BEVERLY BRAGER, INTRODUCTION: Barbara J. Arnold

Welcome all of you to the hobby section, the last workshop section of this conference on periodical publishing. I hope you've all enjoyed and learned some things from the sessions, and we'd appreciate any comments that you might have.

Now, I'd like to introduce Beverly Brager, the moderator for the Hobbies section. Beverly is the supervising librarian at the Art and Music Division of the Madison Public Library. Prior to working at Madison Public Library where she has served in several capacities, she worked at the Kenosha Public Library. Beverly.

HOBBIES

Beverly Brager

I'm a public librarian, so I look at periodicals from that point of view. I have found that almost every hobby has a magazine. Librarians are very much aware of this and of the growing interest and also the passion with which people pursue their hobbies. The fans are many. They have many diverse interests. There are usually no age limits for these magazines. This is different from some of the other things that we have. The subject is the concern, and it creates the demand. Not only do the reader and the hobbyist use these magazines, but we who are librarians and looking for information sometimes can find it no other place but in these very special type issues. We use it for information, and it is a valuable source. Today we have three which are published in Wisconsin and we have their editors.

Terry Boyce began writing a weekly column in 1965 at an early age of 17 on collectors and cars. Today, Boyce is editor of Old Cars. The next speaker is Jim Kelly. He is associate editor of Model Railroader. Kelly is an avid model railroad enthusiast. There is only one thing we have to say against him, or maybe for him, anyway he doesn't like Wisconsin's climate. I thought the next hobby was very new, but I was wrong. I think I've been proven wrong. Jerry Sinkovec began collecting comic books ten years ago, and today he is editor of Comic Reader. Now, let's get on to our speakers. Please welcome Terry Boyce.

OLD CARS

Terry Boyce

Thank you. To begin with, I might explain about who we are and where we are. Krause Publications was founded in 1952 by Chester Krause. He was interested in numismatics. He started Monthly Coin Periodical, which quickly became a weekly. He expanded his coin publications, remained solely in that field until 1965, when there was a setback in the coin business, and then he began to diversify. He tried a horse magazine, and that didn't work. He had a Model T and he decided that maybe cars would be a good thing to get into---not to plug our competition, but he looked at the field and at that time there were two competitors. There still are. One is Hemmings Motor News, which comes out monthly. It's a third-class publication, entirely classified; it has no editorial content whatsoever. It's in its 25th year. The other, Cars and Parts, is a slick paper publication, a monthly magazine, remains fairly constant in size for perhpas 10 years or so. The concept of a tabloid newspaper service and the car lobby within was launched in October of 1971 as a monthly. I've been with the periodical since 1974. I've been the editor for the past 15 months. The time I came aboard in '74, we began publishing twice a month, and we started publishing every two weeks. In February we became a weekly, and we haven't caught our breath yet.

Our staff, editorially, consists of three people, myself, Chris Hollat who is in the audience, and who was on the panel for the small magazines earlier today, and Tony Kissane who recently joined us with some of the trouble areas we were having with going weekly. This is our periodical, a standard size tabloid newspaper. We were running about 88 to 96 pages before we split frequency, which resulted in a lot of problems when it's folded in the mail, staples popping out and such. We hoped when we split that would solve that problem and we are running about 48 to 64 pages now. We may get too large again, but I don't believe we'll go daily, at least I hope not.

I should tell you a little bit about the collector car. It's hard to define. There's about every type of person you can imagine involved in it. There are people like Bill Herro who owns a good part of Nevada and is beginning to buy up Utah and has 750 cars, to people who have a car they paid $100 for, inherited, can get it to run and come to a meet with it. They are all welcome. As far as the definition of a collector car, we're pretty liberal on that. My personal definition of a collector car would be any car that falls outside the normal use car depreciation cycle. A 1976 Cadillac Eldorado Convertible was a collector car. You'll find them advertised in our paper. They're traded at car auctions. They are put up and they're not driven in winter. A lot of them aren't driven at all. There are more new '76 Cadillacs around than there are '78's probably. Right now, there are 14,000 '76 Cadillac convertibles. Most of them still have under 1,000 miles on them.

We have some competition in the form of clubs. However, some don't accept any cars made after 1953. Since we do not limit our years to a specific cutoff date, we have virtually become a club for a lot of people.

I know this is true when we go on the road. People renew, and they say I'm a member of your magazine instead of a subscriber.

I don't know how many of you who deal with a publication sell subscriptions in the field. We do that quite heavily. Initially, in promoting the publication, we travelled a great deal. In more recent years, we've been doing about six shows a year. We do sell a lot of subscriptions in the field. One year we used a prescription blank as a subscription blank, and that was very successful. It worked quite well.

Concerning the contents of our publication, pages 1 and 3 are news pages. There is a lot of news going on in the hobby. We have correspondence; probably 90% of our material comes from outside. There is a very strange bunch of writers, because we don't look for people who are particularly good writers. We look for people who have stamina, especially when it comes to reporting auctions. Some auctions will run 14 hours a day for 3 days. It's hard to find a guy who will sit through that. If we can get a blurb on Jalling to write a story for him, that's fine with us. We do a lot of rewriting, but we don't generate too much of our material internally, although once in a while we'll do something.

We're a tabloid. We try to present historical information that normally one wouldn't find in a tabloid. We've been very fortunate to attract a group of writers who will do a great deal of research for very little money. They are people who are truly historically motivated. With what we pay them, I'm sure they lose money. We've published some of the best historical material to come out in the past couple of years, I think. Chris and I are both members of the Society of Automotive Historians, and we try to generate that. I believe going weekly or anytime you split frequency, it diminishes your future content.

With a lot of our readers, two of the most popular sections, believe it or not, are the calendar of events and the classified section. We assemble the calendar of events and it is free and allows them to plan their activities for months ahead. This magazine usually runs about 400 pages a month, and it's nothing but classified ads. When we do a readers' survey, we ask what they would like to see changed. Most people say nothing at all, but those who have suggestions would like to see us run more ads. We run all we get now. We've also branched off into some other publications. During the past couple of years, the most commonly asked question that we get in the field and in the mail is, "How much is my car worth?" People have become almost obsessed with that question. The next question is "How many were made?" That's a difficult question to answer.

There are a few books out now that give those figures, and we do have them. But they are by no means inclusive. For the pricing part, last year we initiated the Old Cars' Price Guide, which is available on newsstands. It costs $1.95 and is distributed by Cable. We sell it direct by mail also. We didn't try to include all makes of cars because there have been over 3,000 makes of cars in the United States since the industry was begun. We picked out General Motors and Chrysler for the surviving cars. There are about 15 of them. We also picked a few other more popular orphan cars, that's Hudson, Packard and Studebaker. We should include Nash, but there were just an unbelievable amount of Nash models. It would take about 15 pages to list them all,

so we haven't included any of them. We probably will eventually.

This book has been quite successful. It's very difficult to do, because there is no retail or wholesale in the car hobby. Car hobby dealers buy cars at retail and mark them up. I suppose they consider their markup as a service that saves you flying around the country looking for what you want.

In the past four years we have produced a calendar annually as a subscription premium. This ties in nicely with the major meet in the car hobbies at Hershey, Pennsylvania in October. I believe last year there were about 3,000 vendors and about 7,000 vendor spaces. If you walk, it covers about seven miles up and down the aisles. It's a free meet, there is no gate, so we don't know how many people come. It's a tremendous event, it's just unbelievable. Well, October is Hershey time, and that's a good time for subscription promotion, so we decided a calendar would be a good thing to promote. It's the fourth calendar we've done. We sold 13,000 of this particular one just direct mail, in addition to about another 15,000 that were used as premiums for renewals.

The most recent thing we did, which I got credit for and really shouldn't have, was the Best of Old Cars. We started out at zero, of course, in 1971. We're now just a little over 98,000, and we were looking at our charts one day and realized that over half of our subscribers had missed the first three years of publication. A good portion of them had missed much of what we published before. We've grown about 30,000 just in the past year and a half. We took the first five years and put them into book form. This is strictly feature material, there's no news in it. We also indexed it, which is a great aid for people trying to find something. If you have five years of Old Cars and you remember an article and they aren't indexed, we will never find it either.

We are beginning to look ot the future in the car hobby. Nobody knows what the future is. Prices continue to escalate. There are more cars around than anybody can ever imagine. I recently found out, in California alone, there are 311,000 pre-1942 cars still registered. We thought there were that many people in the whole hobby. Now we think probably there are 4 or 5 million potential hobbyists, if you count anybody that owns a convertible, has a collector car or has an interest. We're very optimistic about growth. In that respect, though, there are some problems with legislation of moving cars from the road. Collectors who can't afford to garage their cars are having some problems. We are moving into the apartment age. That makes it difficult to own a car for a lot of people.

Recently, we tried to develop some new columns dealing with toys, these are model cars which are kit-type cars that are assembled, as opposed to a toy which you buy and run around the floor and play with. We have a column on literature advertising pieces like Life magazine. Saturday Evening Post ads are quite popular right now. Sales literature, which is the catalog that you pick up in the showroom, is quite collectible, and we probably will eventually institute a column on that. We don't have a regular feature on it right now.

The other big area of growth has been trucks. We picked up a Canadian writer about three years ago who knows everything in the world about trucks. He lives in a house full of every piece of truck literature ever printed. He doesn't

like to go out, so he sits around and writes articles for us. It's struck a tremendous note. His articles draw more mail than anything we do in the paper. Let me back up for a second. About ten years ago, an Encyclopedia of Motor Cars was compiled in England. That's been a very successful book, and the man who compiled it compiled a similar book on trucks. His English publisher went bankrupt and the manuscript was floating around. We grabbed it, and we're working on it right now when we have time, which isn't often.

That's the direction we're very slowly changing to. I was saying earlier today you don't rock the boat, and we certainly haven't. Old Cars looks like Numismatic News. It has a very basic format. We changed it very slowly, but so far what we have done has been digested by readers without complaint. That's about where we are today.

MODEL RAILROADER

Jim Kelly

I've only been with Model Railroader magazine about 7 or 8 months, so I really have only experienced one Wisconsin winter. They do take a little getting used to if you've been living in North Carolina for the last five or six years. I'm very happy to be here today. Model Railroader magazine is a division of Kalmbach Publishing Company. We're situated in Milwaukee, at 1027 North 7th Street, next to the police station and across the street from the Milwaukee Area Technical College, near the arena. Most of you probably have been down there and have some idea of where we are. We occupy an 8-story building, but that's not as impressive as it sounds. Our building is skinny, it's tall but it's not all that wide.

We publish a monthly magazine called Model Railroader which essentially tells about how hobbyists across the country build their model railroads, equipment and rolling stock for their model railroads. Our company, Kalmbach, always publishes a magazine called Trains. It's a magazine about real trains as opposed to scaled model trains that our publication is exclusively devoted to.

We also have a books division that publishes a line of paperback how-to-do-it books. 98% of them deal with model railroading subjects, how-to-do various things in model railroading. This is, over the years, our biggest selling book. This one has sold a quarter of a million copies in its 20 years of existence, and it deals with how to make scenery for model railroads. This is our newest book, a book intended to appeal to beginners, small railroads you can build, getting started in our hobby.

Model Railroader magazine is by far the most successful enterprise that Kalmbach Publishing Company has engaged in, and it's been the flagship of the company all through the years. It was begun in 1934 by a young man who lived in West Allis, a suburb on the western side of Milwaukee. He had graduated from college with a degree in electrical engineering and couldn't find a job which is understandable enough, since the year was 1934. He wasn't the only kid with a degree in engineering who couldn't find a job, by any means. All during the course of his growing up, he'd been interested in printing, and he had a small printing press. When he was in his early teens he had printed a little neighborhood newspaper, that had always been his hobby. He looked around for some way to support his wife and himself, and he got into the business of printing church bulletins in his basement. That boomed to the extent that they had to move the operation out to the garage, but it didn't occupy all of his time. He began to look around for something else that he could print.

He was a model railroader. There weren't very many model railroaders in those days, but he was an avid model railroader and had a model railroad layout. He knew the other men in Milwaukee who were involved in model railroading as a hobby. These are the legend years of their hobby. He decided to print this little magazine which he called the Model Railroader. They ran off a first printing of 160 copies to see how they'd do, and it took them a while to sell that many. This is the first volume of Model Railroader and this is the first copy of Model Railroader. It ran 12 pages and cost 10¢. The remark that he made in his first editorial, which he called Highball, pretty much set the tone

for the magazine. He said, with some pride and a great deal of trepidation, we present the first issue of the Model Railroader. We will try to make this magazine in every way, all that its name indicates. The name may not indicate much to you, but we've always regarded it as a fortunate decision on his part. In calling it Model Railroader, he put the emphasis on the man who builds trains and engages in the hobby rather than on the models and the trains themselves. We think that down through the years the key to Model Railroader's success has been that its emphasis has been on people, and not on the beautiful models and beautiful model work they do. Mr. Kalmbach says a paper of this type must be somewhat of a cooperative effort. Material for it cannot be drawn out of thin air by the imaginative minds of the country's highly paid fiction writers. Remember, Mr. Kalmbach's degree was in engineering, not literature, so someone had led him to believe that there were highly paid fiction writers somewhere in 1934. Perhaps there were two or three. He goes on to say the material must be furnished by the experiences of the thousands of men, yes, even women to whom model railroading is a precious hobby. We can only furnish a means for the interchange of ideas, and that is what we intend to do to the best of our ability. So he goes on to say that essentially, we are an aficionado kind of magazine. As soon as it is supported to a greater extent, we promise that instead of making a profit from it, we will use the proceeds to increase the size of the magazine and the number of illustrations used. Well, he changed his mind about that. He did decide to make a profit from it. It was a good decision on his part, for the sake of people like myself who are with his company some 45 years later.

His magazine was pretty much an instant success. Within one year its circulation had grown to 5,000. By 1941 his population had climbed to 20,000. It remained at 20,000 through the war. Naturally, because of World War II, hobby products, kids, and so forth were not being manufactured. Any industry who could manufacture that kind of thing had equipment and skills that were more important to the war effort than they were to the manufacture of kits for hobbyists. The magazine might very likely have died during the war except for the fact that soldiers were avid readers of just about anything they could get their hands on, particularly in the Pacific, where between the very intense battles there were often weeks and even months of long periods of waiting, and tremendous appetite for reading material.

After the war our hobby boomed tremendously. From 1945 to 1950, our circulation climbed from 20,000 to 100,000. Then it took a nosedive. We've always attributed that nosedive to the advent of television in the early 1950's, as well as some bad marketing decisions and bad editorial decisions that were made about that time. The circulation leveled-out at about 80,000, and it stayed that way until 1965 when for some reason it began to skyrocket again. It's been climbing rapidly ever since. I suppose this is because of the increased spending power of American people and increased leisure time of the American people which has been a good thing for all hobby publications and all leisure time activities in general.

Our circulation is audited by ABC. Our last figure was 165,584, and that's where we stand today. We're the largest magazine in the world that deals with the subject of scale model railroads.

In 1940 we began our Trains magazine, which is still with us, and has never been as great a success as the Model Railroader has been. The present circulation of Trains magazine is 67,000. In 1951 we started the magazine called Ships and Sailing. We changed the title to Ships and the Sea, and in 1959 sold it to a magazine called Yachting. According to all the trade rumors at the time, it was a rather pet publication of the DuPont family that they could write off against their rather incredible income taxes. In 1954, we bought a magazine called Model Trains, and began to publish it ourselves. The premise behind this magazine is that it would be for the younger hobbyists. It would be for kids. That didn't work out because essentially, we found ourselves competing against ourselves. Our advertisers who for the most part are pretty small operators, can't afford to put advertising in too many publications. For most of our advertisers and manufacturers, their bill from Model Railroader for advertising is the biggest single item in their budget. They're not big enough or economically powerful enough to afford a lot of money spent for advertising.

Steve didn't say anything about it, and I don't know if it's true of his publication, but the old cliche that's true of mass audience magazines, they're supported 100% by advertisers and not at all by subscribers, is not true for our magazine. At least 60 to 70% of our revenues come from the cover price, and only 30 to 40% comes from advertising; although our magazine runs 50% of its pages to advertising. Like his car magazine, when we run surveys and things, we find out what our readers like most is advertisements. If you're an editor like I am and writer like I am, that doesn't do big things for your ego. But it's a fact. They like the ads. They want to see what new products are coming out and where they can get a good price on things. Our other materials are popular too.

Other magazines that we've tried which include Better Camping magazine, we started in 1960. They responded to an increased interest in camping. That magazine was kept until 1970 when we sold it. I think it may still be published, but I'm not sure. Have any of you seen a Better Camping magazine on the newsstands? I know anyway, that we sold it.

In 1973 we tried a magazine called Airliners International. We couldn't find people to advertise in it and it went through four numbers, and folded in 1974. We also distributed magazines for other publishers in the hobby industry. Since we've been at it the longest, we know quite a bit about how to go about selling magazines in the hobby trade. We distribute magazines on airplanes, small airplanes, on war games phenomenon and some crafts magazines. Incidentally, these magazines have really scary statistics. A little, rather simple looking crafts magazine about how to make things out of soda straws and pipe cleaners has circulations of 300-350,000. It makes you wish you had one of those.

This is a period of very rapid growth for us. The magazine that I held up and showed you is the largest on that we have ever published. It is our December issue of Model Railroader, and it hit 192 pages. Our December issue for this year is planned for 204 pages, which means they'll add another galley of 8 and it will go up to 212 inevitably.

We tend to make surveys every five years, and the last one was made in 1974. Our figures are badly out of date because of the fact that times are booming. In 1974 we estimated there were 190,000 model railroaders in the United States, and the hobby industry was a $45 million a year industry. The average model railroader spent $237 annually on his hobby. We found out that the average age of our reader is 33 years, and that he's been active in the hobby for 14.1 years. We found out that 20% of our readers are under 21; 54% of them are between the ages of 21 and 40; 20% of them are between 40 and 60; and then we have 6% that are over 60. Middle-aged men seem to be our audience.

In 1974, the average income of our readers was $13,574, and if we pulled the youngsters and retirees out of the statistics, then that figure went to $17,358. Today it's probably closer to $20,000 as the mean income for our readers. Forty-five percent are college graduates; 21 to 25% of them were either doctors, lawyers or dentists, which accounts for the high income. Twenty percent are students; 20% are skilled workers; and only 2.2% of our readers are unskilled workers. Essentially, I guess you'd say that we're an upper middle class hobby.

Our magazine has always been aimed at the professional. We never assume a condescending tone. We aren't like Reader's Digest and try to write our articles at about a fifth grade level or something like that. We make it the best we can. We're primarily concerned with the quality of our editing, the quality of the photos that we show, and the high quality production in every way that we can make it. For many years we printed our own magazine. We don't do that anymore. Our magazine is printed by Trade Press, which as I understand is here in Madison somewhere.

The future is anyone's guess. The immediate future looks good. Beyond that, who can say? It would seem that the trend toward increased leisure time and increased spending power is here to stay. Magazines devoted to leisure time and hobby activities are going to do well in the future. I think our own position would depend on how well we do in competing with other magazines that are involved with other hobbies and leisure time activities directly competitive with us.

We do have two competitors. One of them is in New Jersey. They're our major competitor. Their circulation is getting up right at the 100,000 mark, and one minor competitor that's been with us for about 5 years now, and has made no inroads. Thank you, that's about all I have to say.

COMIC READER

Jerry Sinkovec

Comic books themselves only date back to the mid-thirties when somebody first got the idea of collecting comic strips from the newspapers and putting them into a comic book to put on a newsstand. Now, because comic books have been relegated to the children's reading habits, usually when a person grew up he more or less gave up comic books and was told that he was too old for them. It was only gradually in about the early 60's that a number of people who after growing up didn't give up comic books. They decided that they were going to continue to collect the older comic books and correspond with each other about them. It was starting in 1961 with the Comic Reader and a number of other small circulation magazines that were published. As few as a hundred people, published them on a mimeograph or ditto machine, in the church basement, or wherever they could get some printing done. They would write articles about their favorite heroes, about the history of comics in the 40's during the war when some of the more popular characters like Superman and Batman were created and were very popular, especially among the servicemen, as one of the other gentlemen mentioned, who were interested in reading anything.

As the small amateur magazines, which were called fanzines, were put together and distributed between the people who were interested in comics, they gradually grew until approximately the late 60's when there were about a couple of thousand people exchanging these magazines and subscribing to them. Up until the early 70's most of the publications in the comic fan media could be classed as part-time work, that most people just did as a hobby, because a lot of them were interested in writing and in comics. They practiced their talent in amateur magazines that they sold a few of and gave away part of and more or less broke even.

I began collecting about 10 years ago, and I first started with a magazine called the Rocket's Blast Comic Collector, which was a science fiction comic book collectors' magazine that was about 80% advertising and 20% editorial material. It reached a circulation of a couple of thousand at that time. As the occasional public article about the idea of collecting comics began to come out in newspapers and magazines that the general public got ahold of, they began to generate an idea that these people that collect comic books might not be crazy and might not be childish. It could be a perfectly reasonable way of spending your spare time. It was about this time that a gentleman in Illinois decided to start a specific advertising medium for the comic book industry, or comic book fan industry more or less, called The Buyers' Guide. It was a free tabloid newspaper similar to a shopper's newspaper that gave the fan community a chance to grow as he constantly added more people who were interested in collecting comic books. He advertised in the comic books themselves, which had the circulation then of several hundred thousand. Each month, over a hundred different comic books are published, and they sell between 100 and 200 thousand nowadays each copy. So, there are quite a few people out there interested in comic books. Some surveys stated that most of the comic books are purchased by 8 to 12 year old children or even younger. Some surveys have on the other hand, said that a number of the comic books that are written with more of an interesting subplot or a more human interest story, devoted to the hero so that it's a little more interesting than your basic good guy punches out bad guy story, has

enabled a large student following in comic books to arise. A lot of fans have come from that area and have continued to like comic books that are a little more adult in reading.

I started publishing the Menomonee Falls Gazette in 1971. As opposed to comic books, it was devoted to comic strips. It was a tabloid newspaper printed on better stock which featured a collected version of some of the more popular adventure strips. A lot of newspapers did not have these, so if a person was interested in collecting comic strips as opposed to comic books, they would have to subscribe to an out of town paper for a few strips they wanted. Then they'd have to subscribe to a different paper for a few other strips they wanted. Most big town newspapers were only interested in carrying a couple adventure strips and a handful of the humor strips, which were duplicated quite a bit if a person subscribed to a number of newspapers. I had the idea of collecting some of the better American and foreign comic strips that were hard to find, into a single format for collectors. I published this up to a couple of years ago regularly. I started out with a circulation of a few hundred, and I was publishing it part-time. It got up to a circulation of about 2,000, but every time I'd improve the publication a little to get more circulation, it would just sort of stay on 2,000. It never got to be much of a money making proposition.

Since I was established as a publisher in the comic fan industry, I was contacted by the person who was publishing the Comic Reader at that time, a fellow by the name of Paul Levitz. He lived in New York city and was publishing it with a handful of friends on a part-time basis. The circulation was at that time about 3,500. It was and still is published monthly, and it devotes itself to being a sort of a TV guide for comic fans. It has news and occasionally articles about the comic book scene, about the people who produce the comic books, about conventions, of which there are maybe half a dozen a year spread throughout the country. About half of the Comic Reader is a guide to exactly what is coming out on the newsstands from half a dozen different companies. We usually publicize the adventure type of a comic book more than the Archie or the Richie Rich type, because that type of a comic book is what the collectors are mostly interested in. This is because of the continuing story that gives them something to follow more than just a story here and there. It's mostly the people who produce the comic book that the fans are interested in. The different artists and writers develop a style. When a person who collects comic books begins to recognize the artists and the writers and begins to develop a liking for one particular artist or writer over others, he has developed more or less an interest in what that artist is trying to portray, or the way the writer is trying to represent the battle of good and evil in a four color medium.

In the past five years since I took over Comic Reader, the circulation has grown from over a little over 3,500 to 8,000, mainly because my assistant Mike and I have devoted more or less our full-time to it. We spend some time on the Gazette which we now still publish occasionally. We've professionalized the format so that it looks like something more than just a part-time publication that it started out as. We have a large number of people joining our industry. I think as the articles in the newspapers have mentioned, comic collectors are some interesting people.

A lot of the younger people who collected comic books didn't give up collecting them because suddenly it wasn't so unusual to keep collecting them. There are a number of colleges that have popular culture seminars about various hobbies, and they include comic books in the cult medium. They have sort of evolved into a reasonable part-time hobby.

Selected Afterthoughts

Jerry Sinkovec: Classic Comics was started in the early 1940's by someone who got into the publishing field, and decided they wanted to adapt more famous material into a format that children would read. He felt that these stories by Shakespeare and Tolstoy and such would, if they were in a comic format, be attractive to the readers. He hoped that the children would read the comic book version and then would read the book. At the same time, it got a reputation for students using them for book reports and such, which wouldn't really work.

It was published through the late 50's. They adapted about a book a month or a book every other month. At that time it was being used in schools for reading programs, but with the coming of television (which is blamed for a drop in practically every hobby), it began to drop off. I don't know if they ran out of classics to adapt, or if the production costs began to grow, but more or less the series was discontinued in about 1959. There was a large backlog of printings that the publishers had on hand and continued to sell, but I think that's running out about now.

Some other publishers have occasionally come out with magazines that adapted the classic, and this is happening occasionally today.

Jim Kelly: These other gentlemen could probably t l you about the wear and tear of trying to put together a 200 page monthly magazine. It's just a tremendous strain for the editorial staff, particularly in hobby publications, because our first consideration is that we have something to say about our hobby and that we do something in the hobby. We have a terribly difficult time finding good authors, because the demands on them are so heavy. They have to be good model makers, then they have to be able to do excellent photography, and then they have to be able to write about what they've done. Any one of those three skills is difficult to find in a person, but to find people who can do all three is extremely difficult. So, due to the fact that the length of our magazine has doubled in the last 3 or 4 years, we've used up feature material at a tremendous rate and it's hard to keep it coming. We beat the bushes and find more people who can provide us with more things. We are also caught in the postage and paper spiral. You seem never to get ahead, because when you've done something to get yourself in good position, then the postage goes up again, or the cost of paper goes up again. Postage goes up again next month, I think, 35%. So we're at the point perhaps where we'll have to consider a weekly or something. Our magazine is getting unwieldy. The other solution is to raise the price of your display advertising, but that forces out a lot of small specialty manufacturers who are really the heart of our hobby. It may restrict the problems of the big time advertiser. We wouldn't want to see that happen.

Terry Boyce: We run our paper very close to 25% editorial and 75% advertising. We average 800,000 words of classified ads per issue now. The other publication, Hemmings, is probably 70%. This is a competitor of ours. It's about

70% word advertisements, I would guess. Most people in the hobby are very individualistic people who like to deal on a one to one basis. They don't like commercialism. A lot of the time, when you read these magazines week after week, you see the same names in the word advertisements. Some of these people are full-time dealers, but they don't use the display ad. When you go to a display ad in a logo, then you're a dealer. As long as you're running a word ad, you're just a good old hobbyist, you know. It's amazing, it's not right, but it is a misconception that continues to exist in our hobby.

Jim Kelly: There is an excellent Model Railroad Association, but it only has 25,000 members. We have a readership of 8 or 9 times that, so many of our readers are not affiliated with any kind of club or organization at all. We attend a lot of shows because that's where we meet our writers or people who might be writers for us. It is where we try to get hold of any ground swells, or put your ear to the ground, or whatever the expression is, for finding out what's going on or might be going on in your hobby. As far as building our subscription list, we really don't go to any excessive lengths to try to do it. I guess I'd have to say that it takes care of itself well enough that we don't worry much about it. We make sure that our magazines are in the hobby shops, and we provide dealers with promotional literature and make sure that they have racks to display the magazine on. We work through the hobby shop. We put magazines out on newsstands, which for us is a break-even proposition. I don't think it's possible anymore with the advent of the girlie magazines or any kind of magazine, to make money on the newsstand, since they crowd everything else out. Perhaps it is. We put enough out to make sure that we sell 60% of what we put out, and that leaves us 40% to buy back, which is about a break-even proposition. All it gets us is exposure, and we hope that people will tear out the coupon and mail it in along with $14 for the subscription fee.

You go to shows and everyone there already reads your magazine. We really don't do much in the way of getting at new readers. I think we should be advertising in other magazines, like Boys' Life or Popular Mechanics. If their readers knew about model railroading, and the existence of our magazine, Model Railroader may be appealing to them.

Jerry Sinkovec: The comic book conventions back in the late 60's were very big. There was one big convention in New York city every year that everybody on the East coast would attend. The conventions aren't as big anymore. They're also smaller one-day events. Just about every bit city has a monthly get-together of comic book fans where they trade different items in a little shoebox and a collection of old comic books over to a store dealer to see if they can sell them. Because the convention area is pretty well spread out, it's impossible for us to go to all the big city conventions in one year, although we usually attend one or two.

The Comic Reader is a non-advertising fanzine. The ads run about 30% only. This is probably because there are other publications for comic fans, especially that one I mentioned in Illinois, The Buyers' Guide, which is about 80 or 90% ads. It's just for buying and selling. We advertise in something like that called The Price Guide of Comic Books. The new comic fans that we get are people who get The Buyers' Guide or The Price Guide of Comic Books. We also sell through a number of comic book shops that are usually small stores. Collectors who have amassed a large amount of comic books will open a small store and put in a complete

line of the current comic books that are coming out, and they'll sell their older material. They try to establish themselves as a small neighborhood store. It's a matter of getting the people that become interested in comic books aware of the different publications that come out.

It's hard to pin down the size of the fandom. There are some people who go to the convention and collect the fan magazines, then they write you a letter and tell you what you're doing wrong or right about your magazine. At the same time, there are some people who could be considered comic book fans, that just go to their newsstand or the local drug store once a week or so, and they buy the comic books and they save them. They are not aware of organized comic fans, so our circulation is about 8,000.

SPEAKERS AND MODERATORS

JEROLD W. APPS, "Article Selection for Publication". Jerry Apps is a Professor of Continuing Education and Chairman, Department of Continuing and Vocational Education, at the University of Wisconsin--Madison. Mr. Apps' experience in journalism includes stints as a journal editor for two years, book review editor for another journal for three years, and authoring a weekly column for three Wisconsin newspapers on outdoor appreciation for ten years. In addition to his duties in the University, Apps teaches creative writing at the Rhinelander School of the Arts in the summer and is a consulting editor for McGraw-Hill Publishers. Among his eight books are Barns of Wisconsin (winner of the 1977 Council of Wisconsin Writers award for best non-fiction book) and Study Skills for Those Adults Returning to School (to be published in May, 1978 by McGraw-Hill).

ANN ARBOR and JOHN ROSENWALD have been associate editors of the Beloit Poetry Journal since 1977. Ann, who hails from Mexico, Maine, is a poet and the varsity volleyball and basketball coach at Beloit College, where her husband, John, playwright and oral poet, is an Assistant Professor in the English Department. Besides their involvements in writing and editing, both are "poetry organizers". John was a founding member of the Worcester County Poetry Association, editor of the Worcester Review, and co-host of the Poetry Festival of the Air, and Ann organized and found funding for summer poetry workshops in Rumford, Maine. Together they were founders of Robert Bly's "Great Mother Travelling Troupe" (intellectual vaudeville at its most enjoyable), and John and Ann are directors of Bly's annual conference on the Great Mother and New Father.

DAVID BATHRICK is Assistant Professor of German, University of Wisconsin - Madison; and, Editor of New German Critique, An Interdisciplinary Journal of German Studies. A native of New York City, Bathrick holds degrees from Dartmouth (History), Free University in West Berlin, Germany (History), and the University of Chicago (German Language and Literature). He has received many academic honors including a Ford Foundation Grant and a Fulbright Fellowship. Bathrick's publications include The Dialectic and the Early Brecht: Trommeln in der Nacht and numerous articles in scholarly publications. Among his other professional activities are serving as editor of GDR Newsletter and as editorial consultant for Monatshefte, both periodicals concerned with German life.

JAMES R. BATT is executive director of the Wisconsin Academy of Sciences, Arts, and Letters, a position to which he was appointed in 1971. The Wisconsin Academy is a nonprofit membership organization, chartered by the state legislature in 1870 for the purpose of encouraging research and the dissemination of information on the sciences, arts and letters of Wisconsin. Prior to his Academy appointment, Mr. Batt was assistant director for academic programs with the Wisconsin Coordinating Council for Higher Education, having been on leave from a three-year term as Assistant to the Chancellor of the University of Wisconsin Center System. Mr. Batt is a native of Hastings, Nebraska, where he graduated cum laude from Hastings College with a dougle major in speech-English and Education. He did his Master's degree work in public communications at Boston University, where he was a teaching fellow, before coming to Madison in 1958 for doctoral studies in higher education administration. He is a member and past chairman of the Wisconsin Humanities Committee and also served on the Wisconsin American Revolution Bicentennial Commission. Recently, he completed a lengthy term as a member of the Edgewood College Board of Trustees. Mr. Batt also serves as editor of the Wisconsin Academy Review (Elizabeth Durbin is the Managing Editor) and assists with other Academy publications.

JERRY BELANGER is the Editor and Publisher of Countryside, a magazine aimed at family farmers. In addition to non-publishing activities, Belanger's company publishes Rabbits Magazine and Dairy Goat Guide. An author of five books on agriculture and a farmer with 170 acres, Belanger says that he is a publisher "in spite of a college degree in Journalism."

TERRY BOYCE began writing a weekly column in 1965 at the age of 17 on collectors and cars. Since that time, Boyce has served as Assistant Editor of Special Interest Autos and has freelanced for virtually every car collector publication in the U.S. Today Boyce is Editor of Old Cars, part of Krause Publications in Iola, who publish several other hobby publications, including: World Coin News, and Coin Prices. Old Cars has a circulation of 97,000 which makes it one of the largest hobby tabloids in the country. Boyce also edits the quarterly Old Cars Price Guide and recently finished a book, The Best of Old Cars, based on the first five years of articles published. Boyce, a member of the Society of Automotive Historians, is presently working on an encyclopedia of trucks.

BEVERLY BRAGER is a Supervising Librarian in the Art and Music Division of Madison Public Library. The Art and Music Division has responsibilities for hobbies within the Library. Brager received her Bachelor's degree in English from the University of Wisconsin - Madison where she also received her M.L.S. Prior to working at Madison Public Library (where she has served in several capacities), she worked at the Kenosha Public Library.

HARVEY O. DAHL, "Printing Processes and Costs". Mr. Dahl is currently Printing Liason Officer for University of Wisconsin - Extension and brings a strong combination of academic training and practical experience to the position. Dahl received his degree in Journalism from the University of North Dakota and while in Grand Forks worked for the University of North Dakota Press. He also holds an Associate of Science degree from North Dakota State School of Science in Journalism Printing with an emphasis on printing technology. Since his graduation in 1961, he has worked on newspapers and commercial shops in Wisconsin, Minnesota, and North Dakota.

JILL WEBER DEAN is the Managing Editor at Wisconsin Tales and Trails, Inc., where she supervises each issue of Wisconsin Trails, from determining content and assigning writers, photographers and illustrators to evaluating the quality of the submissions and monitoring the printing of the magazine. Other duties at Wisconsin Tales and Trails include developing nonfiction book manuscripts of regional and general interest for their book publishing arm, Tamarack Press, as well as seeing the books through to completion. Dean, a Madison native, was educated at Vassar College and Yale University. Before joining Wisconsin Tales and Trails, Inc. in 1967, she worked for Time-Life Books in New York. As an editor, Dean has been the recipient of many awards including several from the Wisconsin Press Women, Council for Wisconsin Writers, Women in Communications, and the State Historical Society of Wisconsin (Award of Merit for coauthorship of Portrait of the Past).

CONNIE L. DUESLER is Communications Director for the Republican Party of Wisconsin, where she serves as Managing Editor of The Wisconsin Republican and assists with The Senior Citizens Committee Newsletter. Duesler, a 1977 graduate of U.W. - Madison, majored in Agricultural Journalism with a special emphasis on advertising, marketing, and public relations. Along with her political and charitable activities, she is a member of the Madison Press Club.

BRUCE FETTER is the Editor of Urbanism Past & Present and Associate Professor of History at the University of Wisconsin - Milwaukee. Fetter's specialization is the history of colonial central Africa and his academic training was at Harvard (BA), Oxford (B. Phil.), and the University of Wisconsin - Madison (Ph.D.). He has been editor of Urbanism Past & Present since it evolved from a newsletter format (formerly Urban History Group Newsletter). Fetter is the author of Creation of Elizabethville (published by Hoover Institution Press in 1976) and Source Readings on the History of Colonial Africa (to be published Spring, 1979 by the University of Wisconsin Press).

DOMENIC FUCCILLO is the Managing Editor of three periodicals published by the American Society of Agronomy: Crop Science, Agronomy Journal, and Journal of Agronomic Education. In addition to his journal editing duties, Fuccillo, in concert with the other two Managing Editors at the American Society of Agronomy, also edits books such as Sunflower Science and Technology published by ASA. Fuccillo holds degrees in Journalism and Biology from the University of Missouri and has had an extensive career in scientific and medical journalism. He has held editing positions at Oak Ridge National Laboratories, National Institute of Health, and the Department of Health, Education and Welfare. In addition to his position with ASA, Fuccillo teaches courses in technical writing at the University of Wisconsin through both Extension and the Department of Agricultural Journalism.

CHRIS HALLA began his publishing activities as a staffer and fiction editor of the Wisconsin Review while studying English at the U.W.-Oshkosh. This brought him into contact with other writers and influences and eventually led to a self-published chapbook. Bitten by the publishing bug, Chris founded River Bottom Magazine and press in 1973. Over the next five years, Chris and co-editors Gary Busha and wife Janet published over 100 poets, writers, and artists. They put River Bottom Magazine to rest last year and embarked on a "new thing called Wolfsong" which will publish broadsides, chapbooks, pamphlets, and a magazine by the same name. Like most littlemag poets and editors, Chris has supported his literary habit with a number of jobs including being a warehouse laborer, a foundry mold maker, a yardbird, and currently an associate editor of a hobby newspaper.

PHILLIP M. HAMILTON, "Aesthetics and Layout". Phil Hamilton combines careers as both a teacher of art and a practicing professional designer. In addition to his duties as Chairman of the Art Department, University of Wisconsin - Madison, Hamilton teaches courses in typography and graphics. Since joining the University in 1964 he has designed many publications for the University including the latest logo (Hamilton also designed an earlier one some dozen years ago), course catalogs, and publications of the Elvehjem Art Center. Outside of the University, Phil Hamilton has exhibited works at several major competitions including the New York Type Directors Club, Society of Typographic Artists, and the New York Directors Club.

EUGENE HARRINGTON completed twenty years with the Milwaukee Journal in June, 1978. For fifteen and a half years (since January, 1963), Harrington has been with its Madison Bureau, serving as Chief since October, 1966. Harrington's speciality is covering state government but he began as a general assignment reporter with some specialization in real estate writing. A 1957 graduate of the Marquette University School of Journalism, Harrington did post-graduate work in London for two publications: The Tablet (a Commonwealth-type monthly) and The Universe (a Catholic newspaper). Harrington began his newspaper career out of high school with a three-year-term as a copy boy for the Philadelphia Evening Bulletin.

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FRANK HILL is the Managing Editor of the Wisconsin Agriculturist, one of the oldest and largest state farm publications in Wisconsin. Hill started with the Wisconsin Agriculturist in 1963 and was appointed to his present position in 1964. A 1958 graduate in Agricultural Journalism from the University of Wisconsin - Madison, he worked on weekly papers at Seymour and Clintonville and the Wisconsin Rapids Daily Tribune before joining the Agriculturist.

RUTH HINE, presently Editor of Research Publications for the Department of Natural Resources, has been with the DNR since 1949. In this capacity, Hine is responsible for the "Technical Bulletin" series which now numbers over 100 titles. These Bulletins are the final published reports or monographs of completed research on water, wildlife, and other topics with a management orientation. The Bulletin series is well written but not aimed at a popular audience. Hine was trained in biology at the University of Wisconsin - Madison (Ph.D. in Zoology) but took some courses in Journalism, "just in case". At the DNR she has combined editing with her technical background and says that she enjoys working with biologists in creating their final product.

STEWART M. HOLMES, Editor of Forest Products Journal, and Wood Science, both published by the Forest Products Research Society, received his undergraduate degree from Colorado State University in Fort Collins and his Master's degree from the University of California, Berkeley--both in Wood Science and Technology. Holmes is currently completing work on his doctoral dissertation in the same field through Berkeley, although residing in Madison. Prior to his present position, Holmes worked as a consultant/specialist in wood physics, lumber drying, and insect control. These positions have taken Holmes to Vermont, Chile, Mexico, as well as California, Colorado, and Wisconsin. Among his professional affiliations are the Council of Biology Editors and the Association of Scientific Journalists.

BLAKE R. KELLOGG is an Assistant Professor of Journalism and Mass Communications in University of Wisconsin - Extension. Kellogg grew up in the world of journalism and has practiced in most of its fields. He has been a weekly newspaper editor in South Dakota, and Nebraska, a news director in radio and television for thirteen years, and was, for three years, former Governor Lucey's first press secretary.

JIM KELLY is Associate Editor of Model Railroad published by Kalmbach Publications in Milwaukee. Kalmbach, like Krause, one of the largest publishers of hobby or specialist periodicals in the U.S., also publishes Trains, and a variety of books (mostly soft-cover), specializing in how-to-do volumes for model railroaders. Kelly, an avid model railroad enthusiast, acquired his position by reading an ad in Model Railroader. Before becoming Associate Editor, Kelly's experience in editing was limited to dabbling in little magazines while associated with various colleges and universities. His academic training is in English and was acquired at the University of Illinois and the University of North Carolina (Ph.D.). For ten years Kelly was a teacher of English at Havanna, Illinois High School, Midwestern College, Western Illinois University, and the University of North Carolina.

IRWIN KNOLL is the editor of The Progressive, a national magazine of political analysis and commentary published in Madison. A native of Vienna, Austria, Knoll immigrated to the United States as a child. He attended New York City public schools and is a graduate of New York University. His first job in journalism was on the staff of Editor & Publisher, the newspaper trade journal. From 1957 to 1963 he was employed by the Washington Post, serving successively as a general assignment reporter, education editor, assistant world editor, and Washington editor of the Los Angeles Times-Washington Post News Service. From 1963 to 1968 he was a member of the Washington staff of the Newhouse National News Service, covering the White House during the Johnson administration. Knoll joined The Progressive in 1968 as the magazine's Washington editor, and moved to Madison in 1973 to become editor. For several years, Knoll broadcasted a weekly Washington commentary for KMOX, the CBS radio affiliate in St. Louis. He has lectured on problems of journalism for the Washington Journalism Center, the American University in Washington, D.C., and the University of Wisconsin - Extension. Knoll is co-author (with William McGaffin) of Anything But The Truth and Scandal in the Pentagon. He is co-editor (with Julia Nies McFadden) of American Militarism 1970 and War Crimes and the American Conscience.

MICKEY MCLINDEN is the Editor of Traveler and Director of Publications for the Wisconsin Division of the American Automobile Association. Mr. McLinden has been associated with the AAA for the past ten years and previously held a variety of journalistic posts including positions as a reporter for the St. Louis Globe-Democrat, a political reporter for the Nashville Banner and, while earning his degree from the University of Florida, a sports reporter for the St. Petersburg newspaper.

LEONARD L. MAURER is Director of Information Services, Department of Agricultural Journalism, University of Wisconsin - Madison. Maurer holds degrees (including Ph.D.) in Mass Communications and Journalism from the U.W. - Madison. He has also been a reporter for the Wisconsin State Journal and a Legislative Assistant in the Washington Office of Congressman Robert W. Kastenmeier. In his present position, Maurer is responsible for information on the programs of the College of Agricultural and Life Sciences, University of Wisconsin - Madison and the University of Wisconsin Extension's agricultural activities.

STEVE MILLER has been Journals Manager at the University of Wisconsin Press since 1969. He manages the business operations of eight scholarly journals including International Organization, Land Economics, the Journal of Human Resources, Arctic Anthropology, Contemporary Literature, and Journal of Consumer Affairs. He came to Wisconsin from Davis publications of New York City, where he served as managing editor. His non-fiction articles have appeared in the National Observer, Field & Stream, and numerous other publications. Miller's poems have been published in Rolling Stone and in various little magazines.

STANLEY NIETUPSKI and PAUL WAGNER, "Mail Procedures". Both Mr. Nietupski and Mr. Wagner are with the Madison Sectional Center, United States Post Office, which has responsibilities for Madison and some adjoining areas. Nietupski is a Mail Requirements Clerk and Wagner a Customer Service Representative.

ANTONY OLDKNOW was born in Peterborough, England and studied Medieval Literature and Language at Leeds University. Coming to the U.S. by way of Quebec City, he lived in Fargo and Grand Forks, North Dakota and Chicago, Illinois before arriving in Stevens Point to teach at the University of Wisconsin. Since his first contact with Leed's penny weekly, Poetry and Audience, Antony's life has been one of constant involvement in smallpress/little magazine activities. He has edited five magazines (Scopcraeft Magazine, Fifth Horseman, Poetry North Penny Poems, First Draft, and Mainstreeter) and published numerous chapbooks. His poetry has recently appeared in such magazines as Minnesota Review, Chawed Razin, Bloodroot, and Free Passage; and his latest book, Consolation for Beggars, was published by Song Press this spring.

EMILY OSBORN is the Editor of the Ocooch Mountain News. Ms. Osborn took a degree in English with a minor in journalism in 1967 from the University of Illinois - Champaign/Urbana. She did graduate work in English at Kent State University. She has also worked for a variety of publications prior to Ocooch including : Womankind, a feminist periodical from Chicago, the Champaign/Urbana Courier, and The Kickapoo Scout, a weekly newspaper from Soldiers Grove, Wisconsin. Along the way, Ms. Osborn has also worked as a caseworker in social services and she ran a printing press. In addition to her editing duties, she's working on a book of poetry to be published by Ocooch later this year.

BARBARA T. OSBORNE, managing Editor of Social Biology, graduated from Simmons College, Boston, in 1959 with majors in publications and Spanish. After graduation, Osborne spent two years in bilingual publications in Mexico City on a grant from the Institute of International Education. From 1962 to 1968 she was a book editor with the University of Wisconsin Press and since that time has been associated with Social Biology, first as Technical Editor and now as Managing Editor. Social Biology is a quarterly scientific journal, publishing original scholarly research in the biological and social sciences. Its purpose is "to further knowledge of the biological and socio-cultural forces affecting human populations and their evolution". Published by the Society for the Study of Social Biology, the journal is now in it's 25th year. It serves as an international forum for population research, drawing contributors and subscribers from around the world. The Council on Biological Sciences Information lists Social Biology as one of the substantive primary serial publications in the biological sciences.

JOHN PAGEL is the Business Manager for Wisconsin Sportsman. He has a degree in business administration and a technical degree in data processing. John says he is not educated in journalism at all, but "likes magazines and fell in love with the business."

CRISTINE ROM, born in Milwaukee and raised in the beautiful Ozarks of Northwest Arkansas, received her Library Science degree from the University of Wisconsin - Madison in 1974; she joined the Memorial Library staff in 1975. Jokingly referred to as the "Little Magazine Lady" by her colleagues, Cristine maintains the Rare Book Department's large Little Magazine Collection which contains over 3,700 English language literary magazines from mid-nineteenth century to the present.

JOHN ROSENWALD (see under ANN ARBOR)

JERRY SINKOVEC began collecting comic books ten years ago and from this interest he came up with the idea for Menomonee Falls Gazette, a magazine that collected and reprinted newspaper comic strips (a week's worth at once) on high quality paper, which he still issues irregularly. A second publication, the Comic Reader, has been published since 1961 by six other individuals before Sinkovec began editing it. Comic Reader was an outgrowth of the desire of comic book collectors for a medium of communications and today this fanzine contains new of comic book companies, the current comic book scene, and other items of interest. Since taking over Comic Reader five years ago, Sinkovec and his assistant, Mike Tiefenbacher, have improved the layout and made the publication so much more popular that it now has a circulation of 8,000.

PAUL WAGNER (see under STANLEY NIETUPSKI)

DICK WHEELER, 34, began his career in journalism at age 19 after winning a high school writing contest. He currently publishes and edits The Wheeler Report, a legislative newsletter founded by him in 1973. Prior to that he had been manager of legislative newsletters in Michigan and Ohio and earlier had a varied journalistic career with U.P.I., Scripps-Howard, and local newspapers.

CONFERENCE ON PERIODICAL PUBLISHING IN WISCONSIN

Registered Conferees

Jean J. Akhtar
University Industrial
Research Program
1201 Warf
Madison, WI 53706

Joandros Allen
University of Wisconsin
Memorial Library
5221 Odana Road
Madison, WI 53711

Mary Angell
State Medical
Historical Society
of Wisconsin
330 E. Lakeside Street
Madison, WI 53715

Barbara J. Arnold
Steenbock Memorial
Library
550 Babcock Drive
Madison, WI 53706

Sarah Aslakson
University of Wisconsin
Extension Library
4221 Ragely Parkway
Madison, WI 53705

Lois Baker
State Historical Society
of Wisconsin
816 State Street
Madison, WI 53706

Diana Balio
University of Wisconsin
3710 Spring Trail
Madison, WI 53711

Betty Bartel
Forest Products
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